

# THE PACIFIC COAST ARCHITECT



A MONTHLY JOURNAL FOR THE  
ARCHITECTURAL INTERESTS

SAN FRANCISCO  
CALIFORNIA

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VOLUME SIX  
NUMBER THREE

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DECEMBER, 1913



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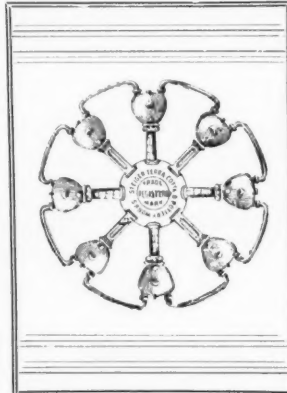
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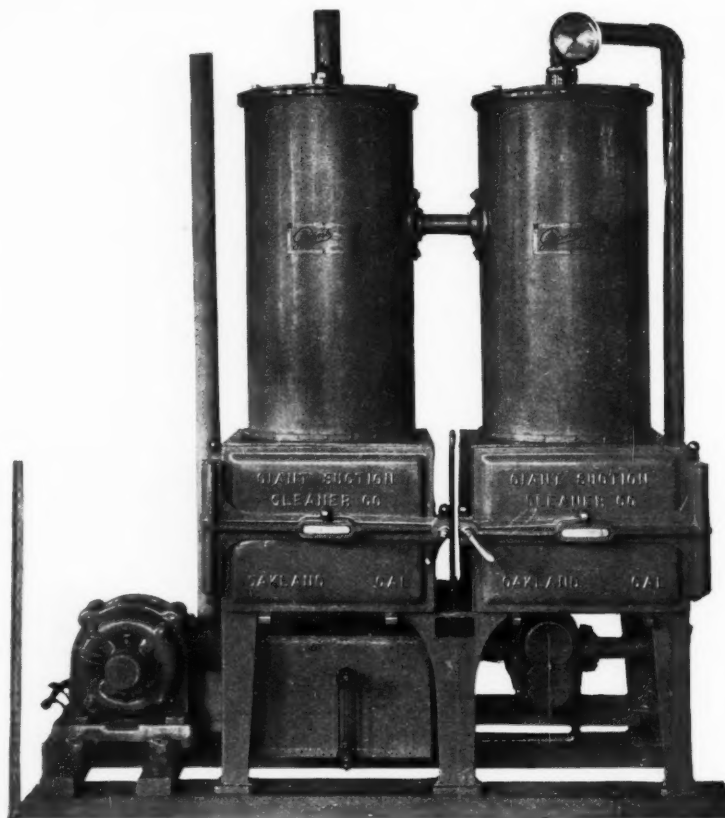
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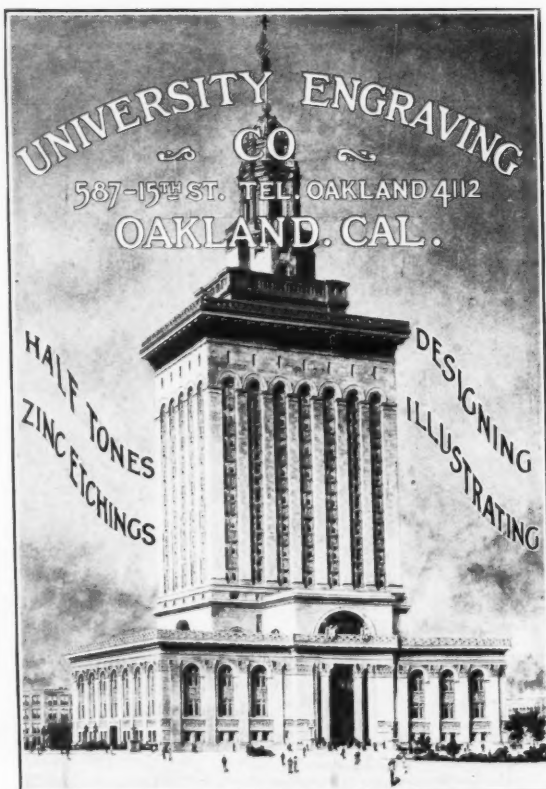
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# The Pacific Coast Architect



VOLUME VI

SAN FRANCISCO, CALIFORNIA, DECEMBER, 1913

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### Current Comment

The Pacific Coast Architect is the official organ  
of the San Francisco Chapter American Institute of  
Architects.



### Expanded Cork for Cold-Storage Insulation

Expanded cork slabs are being marketed by a London concern for use in cold-storage insulation. Natural cork is expanded by a special process to more than double its original volume, with a corresponding enlargement of the minute cells in the cork which contain the insulating cushions of still air. The result is a much greater volume of still air for a given quantity of solid matter, which increases the insulating capacity quite considerably.



### Impervious Concrete From Dense Mixture

According to tests recently made by the United States Bureau of Standards, Portland cement mortar and concrete may be made practically impervious to water up to a head of 40 feet without the use of waterproofing compounds, if proper care is taken in selecting the materials and if the concrete or mortar is so handled as to obtain a dense mixture. The mixture should be wet enough for the particles, when puddled, to flow into position without being tamped, and should be well spaded against the forms to prevent the formation of pockets on the surface. It was found that the addition of waterproofing compounds did not compensate for poor materials or poor workmanship.



### San Francisco Building Operations

November is usually the saddest month of the year, not only in autumn of the Eastern States, but so far as the building industry is concerned throughout the country. For then the season's rain begins and there is a general wind up of the work in hand and a cessation before the next year's work begins. This year is no exception to the rule. Contracts for construction work of all kinds let in San Francisco for the past month

amounted to \$1,555,232. Of this \$1,350,339 was for private work and \$204,893 for city construction. Of the private work the following division is made: Brick and fireproof buildings, \$380,455; frame construction, \$554,776; alterations and additions, \$156,817; Panama-Pacific contracts let, \$257,291.

But few contracts were let for large buildings during the month, the total amount for fireproof construction being smaller than any month since November, 1910. So that to the lack of important buildings being projected is primarily due the smallness of the building record rather than general building that has caused the total to be less than the average.

Compared with former years the record for November during the past decade is as follows:

November, 1904.....	\$ 896,297
November, 1905.....	1,159,463
November, 1906.....	6,733,985
November, 1907.....	1,482,765
November, 1908.....	2,604,186
November, 1909.....	1,807,073
November, 1910.....	805,938
November, 1911.....	2,647,318
November, 1912.....	2,160,045
November, 1913.....	1,555,232

While this year's total fell behind that of last and the year before, still it is not far below the average for the last ten years and is notably more than 1904, 1905, 1907 and 1910. So that on the whole it is about an average for the same month during the past decade.

Compared with the preceding months of the present year the record is as follows:

	1913
January .....	\$2,655,990
February .....	2,736,813
March .....	3,576,376
April .....	3,327,584
May .....	2,816,935
June .....	2,830,306
July .....	3,826,998
August .....	2,844,945
September .....	2,450,589
October .....	2,152,909
November .....	1,555,232

The above figures are the total record of all the construction within the city limits of San Francisco. While there is sometimes great fluctuations from month to month, the general average is much above the two million mark. Government work and harbor construction has been an important part of the total of some months, while in others it has been entirely lacking. Altogether the figures for the last eleven months amount to \$30,774,677. This is a considerable amount of money to be spent in building construction in these quiet times and in general so far as figures go the builders of San Francisco can not complain.—Daily Pacific Builder.



At the Gates of Life and Death.—Carnegie Prize, Academy of Design, 1912.

### Considerations on Mural Painting

By EDWIN HOWLAND BLASHFIELD, N. A.,

Honorary Member A. I. A.

(An address delivered before the Forty-sixth Annual Convention of the American Institute of Architects.)

The Allied Arts have accomplished something in the United States; why have they not accomplished more?

One man tells us that it is because the public is indifferent; I do not agree with this. Another says that it is because the artists are indifferent; again I disagree. I should affirm, instead, that it is because public and artists alike lack **education**, the kind of education which comes from experience. The public has not yet had enough experience in watching the growth of buildings which are great decorative entities; that is to say, which are **beautiful**, first, in their architecture; second, in their sculpture; third, in their painted surfaces. It is only by continued visual experience of such growth that **any** public can in turn grow truly appreciative of real decoration.

Now real decoration means a result which embraces everything; the color of the stone; the latter's proportions, lines and forms; the shapes, masses, colors, lighting and distribution of the sculpture and painting which adorn the building. Without such decoration, no people can possess a civilization of the highest order, for to the highest form of civilization **beautiful** cities are as essential as clean cities or well-governed ones. And the public is not indifferent; the average individual is not indifferent; he may even honestly think that he is, but it may be that it is only because he is more or less uneducated.

The artist also is relatively uneducated, and by the artist I mean the architect, sculptor, and painter. What, you say, our architects, with their enormous fund of all-round knowledge, uneducated? Why, Mr. Blashfield, you have devoted pages of a lecture to the various kinds of experience and capacity demanded of, and furnished by, our American architects. You have quoted Kipling's Terence Mulvaney in "My Lord the

Elephant," who, when the sergeant says to him, "Are you a man or a miracle?" replies "Betwixt and betune"; and you have averred that the architect also must be almost a miracle of general knowledge.

So I have said it, and I say it again; but I reaffirm that along certain lines the architect is relatively uneducated. And the modern sculptor and painter, who may be as clever as Rodin, or most brilliant in technique, modeling, *chiaroscuro*, and color, are they uneducated? Yes, they are along certain lines, the lines of the kind of experience which is born of co-operation.

A few architects, sculptors, and painters have been struggling to co-operate, and they have learned something and accomplished something, even a very great deal; but they have not yet had time to co-operate long enough to attain consummate experience, and it is only when consummate experience has set wheels under the whole progressive movement, and oiled them, too, that we shall move forward smoothly along the whole line.

The American Academy of Fine Arts in Rome is fostering this kind of co-operation. I believe that it is the very brightest point upon the horizon, and every architect, painter, and sculptor in the country should try to strengthen its hand. For when intelligent co-operation shall have set the seal of varied yet homogeneous beauty upon any building, the great public, so-called indifferent, will find it out and will applaud. For the average individual is not indifferent to beauty. As a child he loves bright colors; as a savage he plasters them upon himself. This does not necessarily infer love of beauty, you say. I think it does, in embryo.

The other day floods destroyed some little towns; people who went with helping hands to them told me that the poor and uneducated sufferers lamented most over the destruction, not of useful objects but of their pitiful little ornaments, their plaster lambs and cheap pictures.

Some people, some of our men even who talk to the public, assume a pose of indifference toward art, with perhaps the idea that it makes them appear manly and democratic. I have heard of a public man who, fairly bounding from his seat, replied to his inter-



locutor, "What, you mean to tell me that you ask the Government to spend public money on obtaining an artistic effect?" inferring, by this explosive exclamation, the meretriciousness of art as compared with what he denominated realities. Yet these very men while denouncing art as a national asset demand it in their homes.

Perhaps you demur and say, "But do they really demand it; are they not, after all, content to live in Jeffersonian simplicity?" I reply that, first, Jefferson loved and cultivated the arts; and second, I say again that in daily life these same men demand such background and surrounding as can be furnished only by the growth of the Arts.



Study for a Head in Decoration of Wisconsin State Capitol.

If you wish to prove this, take a simple and homely example. Seat one of these men at his own table and let the maid serve him his beer in a teacup and saucer; or, if you will, his tea in a stein. Some red Burgundy or some Mumm's Extra Dry in a teacup would do as well to prove my point. "Oh come," you say, "this is unfair, all this is only a matter of habit."

Not a bit of it, the habit is born of a practice which is based on expediency. Decoration comes from the same root as decorum; it is that which is decorous and fitting, and this suitability has been evolved by long, long experience in a series of forms, which art has clothed at once with interchangeable appropriateness and beauty. There it all is in a nutshell—or rather in a teacup.

You may pass on from the beauty of a good drinking vessel—be it even a gourd—to the beauty of a cathedral; and the individual who is capable of taking pleasure in a neat and appropriate table-service is

capable of appreciating something, at least, of the beauty of a Parthenon, and may be educated into such appreciation. From the good shape of a spoon he may climb to the comprehension of the beauty of a tower, and from the conscious enjoyment of the good color of a rough earthen plate to conscious enjoyment of the myriad colors in a great painting by Paul Veronese.

I know a man, a government official, who was a contemner of white linen in favor of the manlier flannel shirt. Any warm and rainproof building was good enough to transact public business in; to expend upon anything more than was demanded by shelter was undemocratic, was wicked folly indeed. Today that same man is an enthusiastic, even a passionate, advocate of the very best art, in architecture, sculpture, or painting, as applied to public monuments. One day on his road to Damascus, this man was taken into a great decorated building, and this new Saul's eyes were blinded by a revelation and then opened again, so that he forever ceased from his persecutions, whether of linen collars or appropriations for public embellishment. "Do you tell me," he said, "that the people of my native state can have such things at home merely by paying money for them?" Some of you gentlemen—we are all Sauls until we are converted—will say, "Where can you find in America a decorated building capable of working such miracles?" I reply, that is another story, but I should be very willing to talk of it, had I time. In order to be stimulated, some of us require more, some of us less. This man had found his dose, and it made him a useful friend to the Arts.

To sum up, the first obstacle and the one which might seem insuperable—the alleged indifference of the public to serious art—can be gradually overcome by object-lessons in buildings, sculpture, and paintings. Such lessons will appeal, only eventually it is true, but also infallibly, to the natural liking for a pleasant and appropriate material background to daily life, a liking which can gradually develop into a really high sense of beauty.

Into this education of the public must enter a thousand details of relations between the artist and this same public, especially between the artist and the building commissioner, details demanding tact and persistence on the part of the artist, thought and discussion on both sides. To consider such details would require ten times the half hour that I can spend, today, in talking.

Let us pass on from the alleged indifference of the public to the alleged indifference of the artist, and to his very real lack of education in what one might call mutuality of effort or, more simply, teamwork.

In providing our object-lessons for the public, we must so strengthen and assure ourselves that the lesson shall convince, and this *feste burg* of assurance we may find only in intelligent co-operation.

Now the first and principal bar to co-operation is undoubtedly the dread of each man lest he be interfered with, perhaps, in some minor ways—even overshadowed by collaborators. But if he is a first-rate man, and I am talking about first-rate men and first-rate art, this fear is unjustified.

The architect commands the field. He plans and builds the monument which is to be carved and painted, and he will necessarily stand as high as anyone, probably much higher than anyone, in the rounded achievement. Let us take the field I know best, that of painted decoration. The mural painter's relation to art begins to be understood, but is still utterly misconceived by many. It is true that already in the sixteenth century

the artist had commenced to cultivate his personality with a consciousness hardly known to Greek and Gothic workers, but all that was as nothing beside the present cultus of what the modern artist names his individuality, his temperament. The student in the schoolroom ceases working upon his so-called study, leaving it a daub lest he should lose his "personality out of it." Merely to differ as widely as possible from others in his rendering of nature seems to be what many an artist accounts most creditable today. His personal idiosyncrasies must stand out; if they do, he believes that his work is real and valuable. Such a panel is by X, the great master; its owner sets it upon an altar and we bow. Tomorrow it is proved to be by a pupil, and it is sent to the attic. In the attic, if the light be good, the panel is as beautiful as when it was upon the altar, but unfaith has destroyed "the personality of it"—sic transit gloria. As the newspaper rhymster said of the wax bust in the Berlin Museum, credited to Leonardo da Vinci by certain experts, and by others to Lucas, the modern sculptor:



Central Figure in Dome Crown, Wisconsin State Capitol.

"If Leonardo fashioned it, it is a masterpiece;  
If Mr. Lucas moulded it, it is a lump of grease.  
Now, I support no theory, I take no person's part;  
I only put the query, pray tell us, what is art?"

This makes us smile at experts; nevertheless all honor to them, to the investigators who teach us to know our old masters better and arrange for us noble museums.

But every work of art is not necessarily an individual effort, the pure and undiluted expression of one man's personality. Art is also rounded beauty, a

result, the results, if need be, of many minds working together, and in any great building it is assuredly the product of that triune force which comes from the minds of a trinity; for the Aladdin's lamp of achievement must be rubbed three times—by architect, sculptor, and painter—before the miracle works.

And herein lies the prodigious difference between decoration and easel painting, two branches of art equally admirable, touching each other at some points, widely asunder at others.

To whatever will make the ensemble more beautiful, the artist must consent. Not only must he be receptive to influence from past and present, but he must also accept assistance at the hands of others. If fifty assistants will help to a better result, he must have them all.

To what a distance have we come from the ground occupied by the expert, who finds evidence in the panel that it was painted, not by Botticelli, but by a man directly inspired by Botticelli, and who therefore sets it aside as hopelessly inferior. But—and here is the point—the inspiration is from the great master, and, in working with other men toward the creation of a harmonious whole, the great master does not sink his personality; he fuses in it what he draws from the minds and hands of others. The decorators who have had the most assistance have been among those endowed with the most prodigious personality.

Pinturicchio's Borgia rooms were produced by an army of workers, but are they not different from any others? The ceilings of Veronese's pupils cannot be distinguished from those of the master, but do they not proclaim Venice and Paolo Caliari as with a trumpet? Rubens is the archetype of the man who made great pictures with other men's hands, but is any personality more colossal than that which could influence schools of north and south and west, and could pass the scepter down through the hands of Vandyke to Gainsborough and all sorts of lesser men; who could open the way, in fact, to modern art? Some later critics have spoken easily of Raphael as without personality, because he accepted the ideas of others. But in arrangement and composition—those all-important elements of decoration—is there any more varied or sustained personality than Raphael's? Composition is combination. Raphael combined what he saw in men and women, books and pictures, and after they had passed through his brain they were quite sufficiently alembicated.

So much for some of the famous and successful team-workers of the past, about whom volumes have been written and in whose footsteps we must tread. For whatever may be the case with easel painting, the ground which the mural painter occupies is cleared for team-work; architect, sculptor and painter are all in harness together, and it is concerning mutuality of effort between the architect-leader and the mural painter that many of us can speak with some experience.

The mural painters—A, B and C—by the architect's from the moment that he designs his building, his staff should be at his side, awaiting orders. When he plans the drawings of his great rooms, sculptor and painter should be ready at his elbow, if he asks them, to say, in distributing their work, how he may so place it that they may help him most effectively. And their suggestion must prove helpful, for no architect, sculptor or painter ever lived so clever that he could not profit by the knowledge of an expert in a sister art.

Sculptor, and painter, too, might go with the architect even to the quarry, for, if the architect knows the endurance of the stone and determines its constructive





Fragment of Decoration of Dome Crown, Wisconsin State Capitol.

destination, the painter can tell him much of its color-value. It is the custom already to accredit sculptor and painter to the architect as aides, but too often these staff officers engage only when the battle is half over.

Instead they should ride ahead of the skirmish line, even in reconnoissance to spy out the land, and with them should go glass men and mosaic workers and carpet-makers and layers of pavement and designers of bronze fixtures; then you would have the material for real collaboration. When you do not have such inter-communication, what obtains? Something like this:

The mural painters—A, B and C—by the architect's directions have compared their original sketches to secure harmony. Later A goes to see B and says, "Why, B, you are treating your decoration in a warm orange tonality, your sketch was in cool gray. I have been keeping my decoration cool to harmonize with yours. What's the matter?" B replies, "The architect was called away from the city, and while he was gone X, Z & Co., the firm who supply the woodwork, changed their minds and substituted red mahogany for gray Circassian walnut, so I had to change my tonality." Hinc illae lachrymae! Or, A is told to paint for a room with rich, deep tones of glass; he does so, and comes to find a room filled with light, clear glass. His colors are thereby made garish, his effect spoiled. Again he says, what is the matter? "Well," the glassmaker replies, "the building commission decided that they wanted a good deal more light in that room, and I had to give them their way."

Again, in one of our cities, a room was elaborately decorated at great expense. The whole effect depended upon the relief to the eye afforded by six big, clear panels of Caen stone. The clients, delighted with their room, celebrated it in print, had a reception and made a booklet. Presently they filled the six panels with full-length portraits of directors in black clothes, ruining their room. Now, if architect, sculptor and painter had been constituted into an advisory committee, as they are at Columbia University, for instance, they would have said, "But, gentlemen, your portraits will kill your room and your room will kill your portraits. You are canceling the value received from your architect, sculptor and painter." Such mutual protest would probably have averted the catastrophe.



"The Law," Panel in the New Courthouse, Wilkes-Barre, Pa.

the artist had commenced to cultivate his personality with a consciousness hardly known to Greek and Gothic workers, but all that was as nothing beside the present cultus of what the modern artist names his individuality, his temperament. The student in the schoolroom ceases working upon his so-called study, leaving it a daub lest he should lose his "personality out of it." Merely to differ as widely as possible from others in his rendering of nature seems to be what many an artist accounts most creditable today. His personal idiosyncrasies must stand out; if they do, he believes that his work is real and valuable. Such a panel is by X, the great master; its owner sets it upon an altar and we bow. Tomorrow it is proved to be by a pupil, and it is sent to the attic. In the attic, if the light be good, the panel is as beautiful as when it was upon the altar, but unfaith has destroyed "the personality of it"—sic transit gloria. As the newspaper rhymster said of the wax bust in the Berlin Museum, credited to Leonardo da Vinci by certain experts, and by others to Lucas, the modern sculptor:



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"If Leonardo fashioned it, it is a masterpiece;  
If Mr. Lucas moulded it, it is a lump of grease.  
Now, I support no theory, I take no person's part;  
I only put the query, pray tell us, what is art?"

This makes us smile at experts; nevertheless all honor to them, to the investigators who teach us to know our old masters better and arrange for us noble museums.

But every work of art is not necessarily an individual effort, the pure and undiluted expression of one man's personality. Art is also rounded beauty, a

result, the results, if need be, of many minds working together, and in any great building it is assuredly the product of that triune force which comes from the minds of a trinity; for the Aladdin's lamp of achievement must be rubbed three times—by architect, sculptor, and painter—before the miracle works.

And herein lies the prodigious difference between decoration and easel painting, two branches of art equally admirable, touching each other at some points, widely asunder at others.

To whatever will make the ensemble more beautiful, the artist must consent. Not only must he be receptive to influence from past and present, but he must also accept assistance at the hands of others. If fifty assistants will help to a better result, he must have them all.

To what a distance have we come from the ground occupied by the expert, who finds evidence in the panel that it was painted, not by Botticelli, but by a man directly inspired by Botticelli, and who therefore sets it aside as hopelessly inferior. But—and here is the point—the inspiration is from the great master, and, in working with other men toward the creation of a harmonious whole, the great master does not sink his personality; he fuses in it what he draws from the minds and hands of others. The decorators who have had the most assistance have been among those endowed with the most prodigious personality.

Pinturicchio's Borgia rooms were produced by an army of workers, but are they not different from any others? The ceilings of Veronese's pupils cannot be distinguished from those of the master, but do they not proclaim Venice and Paolo Caliari as with a trumpet? Rubens is the archetype of the man who made great pictures with other men's hands, but is any personality more colossal than that which could influence schools of north and south and west, and could pass the scepter down through the hands of Vandyke to Gainsborough and all sorts of lesser men; who could open the way, in fact, to modern art? Some later critics have spoken easily of Raphael as without personality, because he accepted the ideas of others. But in arrangement and composition—those all-important elements of decoration—is there any more varied or sustained personality than Raphael's? Composition is combination. Raphael combined what he saw in men and women, books and pictures, and after they had passed through his brain they were quite sufficiently alembicated.

So much for some of the famous and successful team-workers of the past, about whom volumes have been written and in whose footsteps we must tread. For whatever may be the case with easel painting, the ground which the mural painter occupies is cleared for team-work; architect, sculptor and painter are all in harness together, and it is concerning mutuality of effort between the architect-leader and the mural painter that many of us can speak with some experience.

The mural painters—A, B and C—by the architect's from the moment that he designs his building, his staff should be at his side, awaiting orders. When he plans the drawings of his great rooms, sculptor and painter should be ready at his elbow, if he asks them, to say, in distributing their work, how he may so place it that they may help him most effectively. And their suggestion must prove helpful, for no architect, sculptor or painter ever lived so clever that he could not profit by the knowledge of an expert in a sister art.

Sculptor, and painter, too, might go with the architect even to the quarry, for, if the architect knows the endurance of the stone and determines its constructive





Fragment of Decoration of Dome Crown, Wisconsin State Capitol.

destination, the painter can tell him much of its color-value. It is the custom already to accredit sculptor and painter to the architect as aides, but too often these staff officers engage only when the battle is half over.

Instead they should ride ahead of the skirmish line, even in reconnoissance to spy out the land, and with them should go glass men and mosaic workers and carpet-makers and layers of pavement and designers of bronze fixtures; then you would have the material for real collaboration. When you do not have such inter-communication, what obtains? Something like this:

The mural painters—A, B and C—by the architect's directions have compared their original sketches to secure harmony. Later A goes to see B and says, "Why, B, you are treating your decoration in a warm orange tonality, your sketch was in cool gray. I have been keeping my decoration cool to harmonize with yours. What's the matter?" B replies, "The architect was called away from the city, and while he was gone X, Z & Co., the firm who supply the woodwork, changed their minds and substituted red mahogany for gray Circassian walnut, so I had to change my tonality." *Hinc illae lachrymae!* Or, A is told to paint for a room with rich, deep tones of glass; he does so, and comes to find a room filled with light, clear glass. His colors are thereby made garish, his effect spoiled. Again he says, what is the matter? "Well," the glassmaker replies, "the building commission decided that they wanted a good deal more light in that room, and I had to give them their way."

Again, in one of our cities, a room was elaborately decorated at great expense. The whole effect depended upon the relief to the eye afforded by six big, clear panels of Caen stone. The clients, delighted with their room, celebrated it in print, had a reception and made a booklet. Presently they filled the six panels with full-length portraits of directors in black clothes, ruining their room. Now, if architect, sculptor and painter had been constituted into an advisory committee, as they are at Columbia University, for instance, they would have said, "But, gentlemen, your portraits will kill your room and your room will kill your portraits. You are canceling the value received from your architect, sculptor and painter." Such mutual protest would probably have averted the catastrophe.



"The Law." Panel in the New Courthouse, Wilkes-Barre, Pa.

In decoration mutuality is constantly demanded, and mutuality means self-sacrifice. You may say that, in demanding this, where both money and reputation are involved, we are counting upon a high degree of disinterestedness. I reply that the very highest ground is the only one to take and to maintain so long as the matter in question is the creation of that great stone symbol of our democracy, the Public Building.

Throughout history, the great decorated Public Building has been one of the most valuable assets of a nation, the stimulus of the indifferent, the educator of the ignorant, the teacher of esthetics, patriotism, and morals. Therefore the task and opportunity of our architects is prodigious. They are rebuilding the country; we have almost unlimited wealth, almost unlimited territory. If our artists do not rise to the situation, they will throw away what is the greatest opportunity since the Renaissance.—Journal of the American Institute of Architects.

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### The First National Bank of Los Angeles

The First National Bank took possession of their new quarters in the I. N. Van Nuys Building at the southwest corner of Spring and Seventh Streets, on February 22nd, 1913.

The building was designed by Messrs. Morgan, Walls & Morgan, and was the crowning achievement of Mr. I. N. Van Nuys, who unfortunately did not live to see its completion. It is a class "A" building of the highest type, of excellent design, and most thorough construction, the first three stories being executed in granite and the superstructure in white terra cotta. The building is 155 feet on Seventh street by 170 feet on Spring street, and the Bank, to protect their future, have taken over the entire first floor, the space covered in the present equipment being 100 by 170 feet, with the entire basement and a large mezzanine space at the rear.

The entire interior of the Banking room and the equipment complete was designed and executed by the Weary & Alford Company of Chicago, who maintain a branch office at Los Angeles. It is the largest operation they have carried out, the erection covering a period of some two years and involving a tremendous amount of technical work and detail, the result of which is readily apparent.

The design of the interior is purely original and has a distinctive character, which is singular in the work of this firm. The lobby frontage accommodates forty-three wickets, private consulting rooms for the principal officers, and a commodious ladies' lounging space with private rooms and toilets adjacent.

The Bank have adopted and were, in fact, the originators of the Unit System of receiving and disbursing money, whereby the accounts are divided into alphabetical units and both the paying and receiving is handled in the same cage through two tellers' wickets. There are sixteen of these tellers' and four additional ones for the ladies' wickets, with two chief tellers' windows, so that there are practically ten complete banks, each with the bookkeepers immediately adjoining, and with this system the work is rapidly handled and there is no congestion in the lobby.

The Bank ceiling is some twenty-five feet high and the lobby is very impressive. In the center is a rookery of marble some fifteen feet in diameter, in which is maintained a splendid display of tropical plants on a large scale, which are typical of Southern California. There are eight marble endorsing desks with all the mod-

ern appliances, and two imposing double seats executed in marble, also an information desk with an attendant, who, with the uniformed officers, attends to the wants of customers.

The equipment of the cages is of the highest and most modern type comprising numerous appliances which are most essential in expediting the work of the clerks, and was executed by the Art Metal Construction Company of Jamestown, New York. The entire construction is of enameled steel and bronze. The counter tops are of imported linoleum with bronze edges. The sub-dividing partitions for these cages are of enameled steel and plate glass. There is no contrast whatever above the lower line of the glass and it is a remarkable fact that an object no larger than a lead pencil can readily be seen in looking through twelve of these cages. The cages are thoroughly ventilated and are provided with telephones, which are accessible to all of the clerks, currency guards, sliding signature cases, signal service, etc., and each cage has its own omnibus in which the funds of the day's transactions are securely locked and taken by private elevator to the cash vault in the basement.

The pavement of the entire counting and clearing house room is of cork tile one-half inch thick, laid in cement, and is noiseless and restful. The officers' spaces are overlaid with carpet, and the private offices with heavy rugs specially woven in Austria.

The pavement in the lobby is composed of inset panels of vitreous mosaic imported from Europe, rich in color and with borders of imported marble.

The interior of the banking room is composed largely of marble. The columns, twenty-one of them, are Taver-nelle marble their entire height, and this same marble is employed in the treatment of the exterior walls of the room as well as the vestibules, the top screen of the counter line, the endorsing desks, seats, and other features of the lobby. The front of the counters, balustrades, and other parts, are of Jeune Fleuri, a French marble, and all of the bases are of Escallete. This marble work was manufactured by the Lautz Company of Buffalo, New York, and was executed by B. V. Collins of Los Angeles.

All of the metal work in connection with the counter proper, including all sign plates, tablets, etc., was executed by the Gorham Company of New York, and is of bronze thoroughly plated with gold, being, in fact, Gorham's standard gold plate. This process, while quite expensive, is regarded as a good investment for the reason that it is always gold, beautiful in color, and requires no attention. The modeling of this work is most exquisite. It is very carefully hand-chased and is, in fact, a piece of jewelry work throughout. The check receptacles, calendar cases, etc., for the endorsing desks, are also of gold and are most interesting in design and in modeling.

This branch of the work was executed by Matthews Bros. Mfg. Company of Milwaukee, Wis., and is an excellent example of their skill. The woodwork which occurs in the banking room proper is of quartered white oak fumed to a nut brown shade and finished in flat wax. This color is obtained by placing the wood in airtight kilns and subjecting it to the fumes of ammonia, which act on the tannic acid of the wood, giving it a translucent and very interesting effect.

The private offices are in genuine English oak, rich in figure and well dappled and is worked out in design with much cross banding and inlay work.

(Continued on page 422)

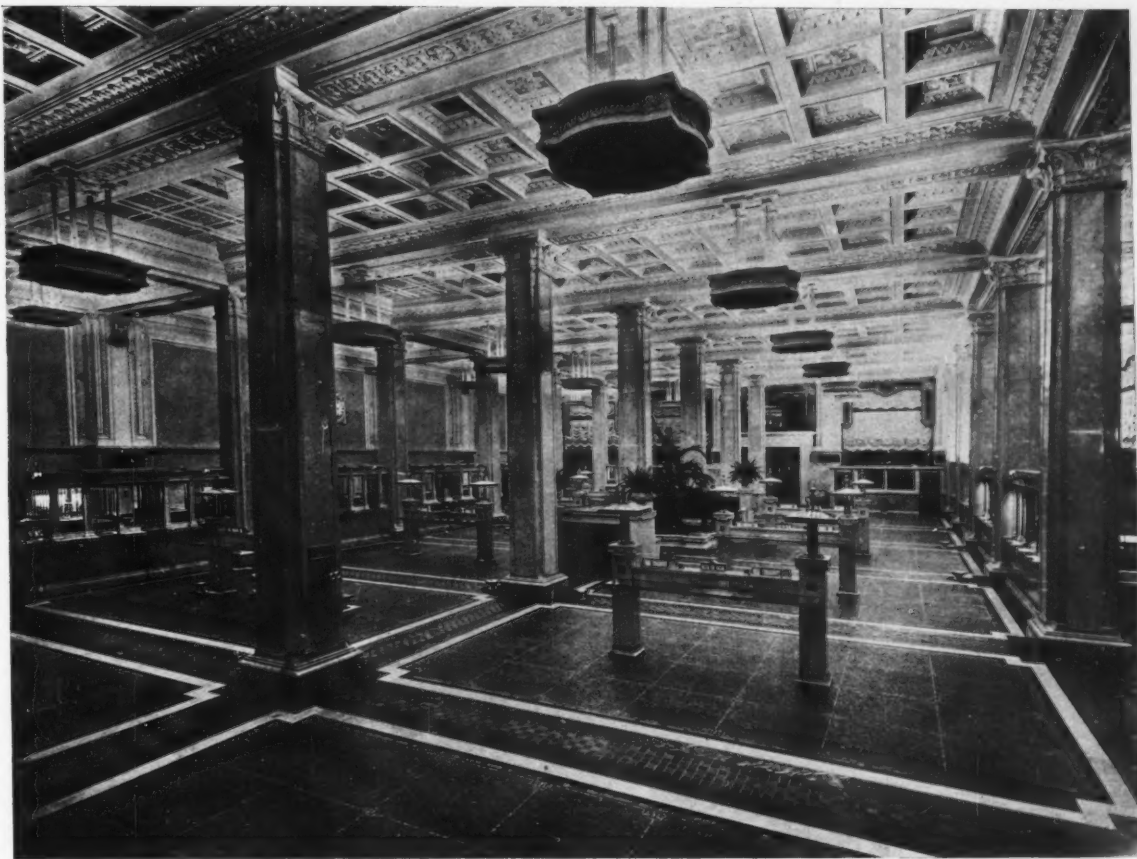




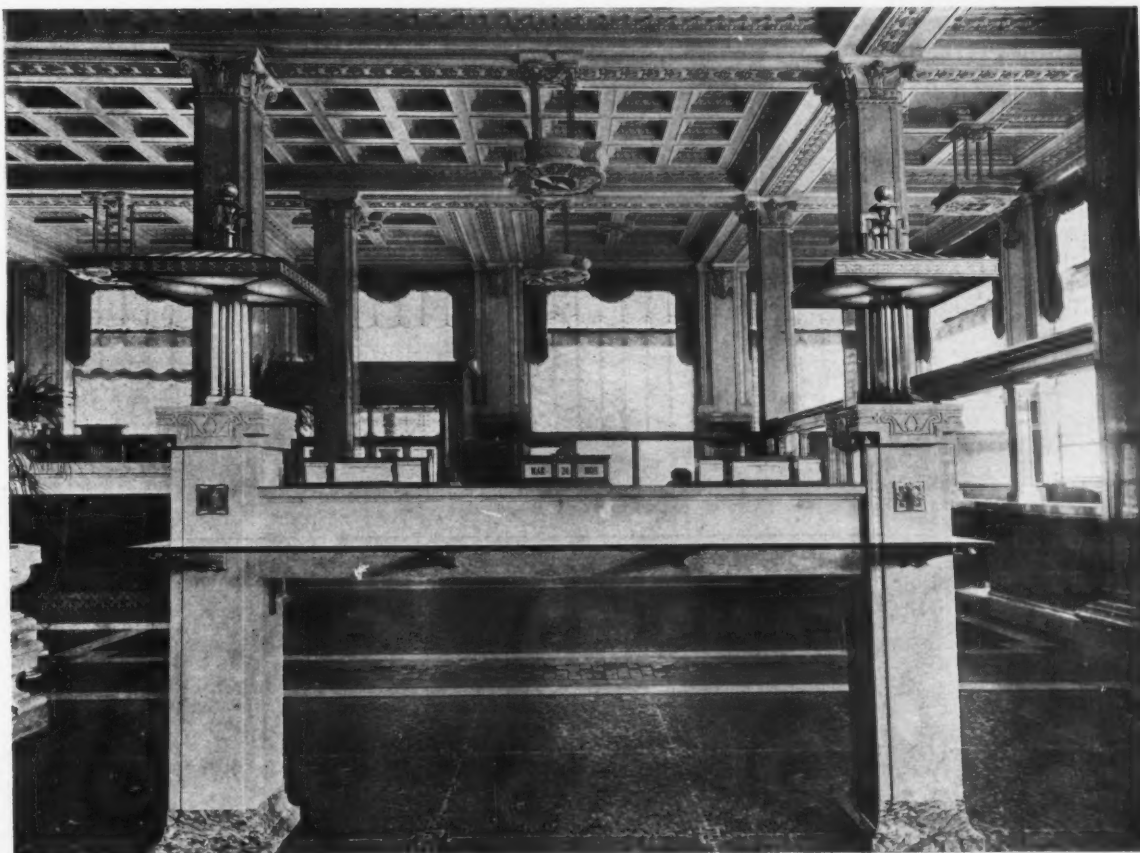
I. N. Van Nuys Building and First National Bank, Los Angeles, Cal.  
Morgan, Walls, & Morgan, Architects, Los Angeles, Cal.







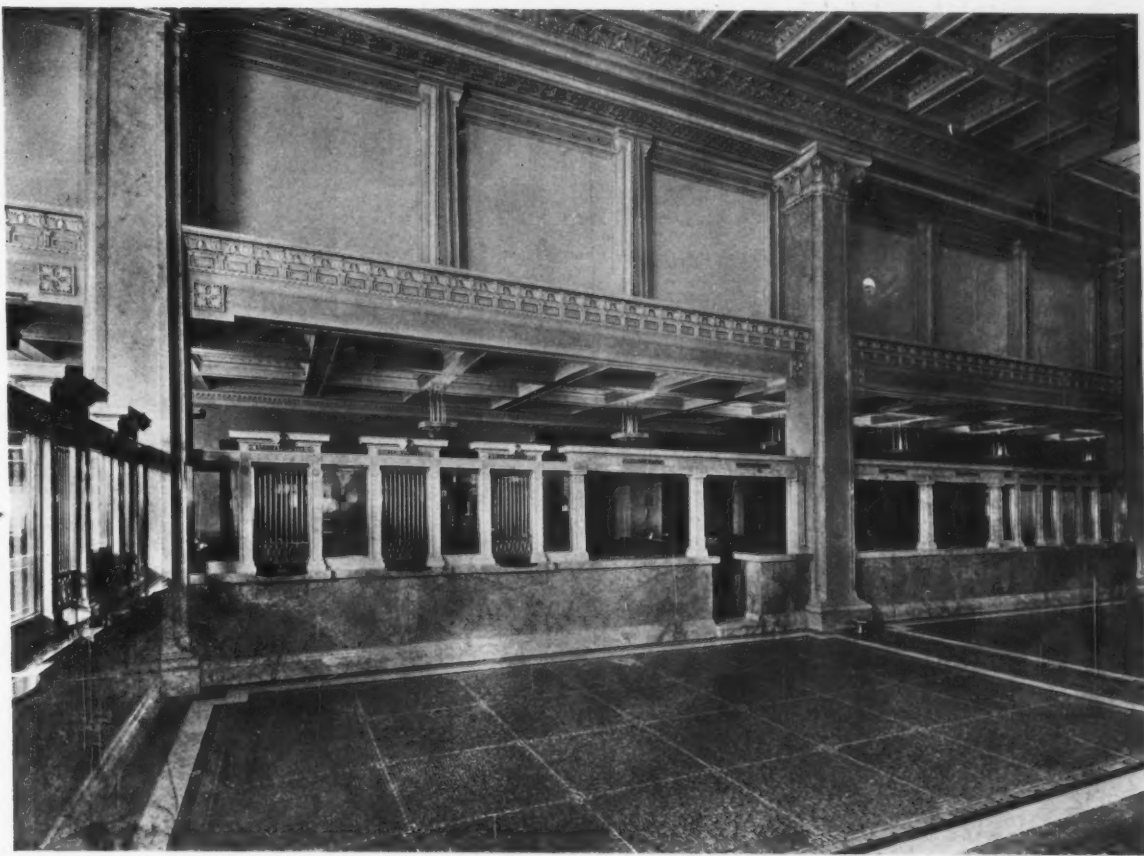
Banking Room,  
First National Bank, Los Angeles, Cal.



Detail of Indorsing Desk,  
First National Bank, Los Angeles, Cal.







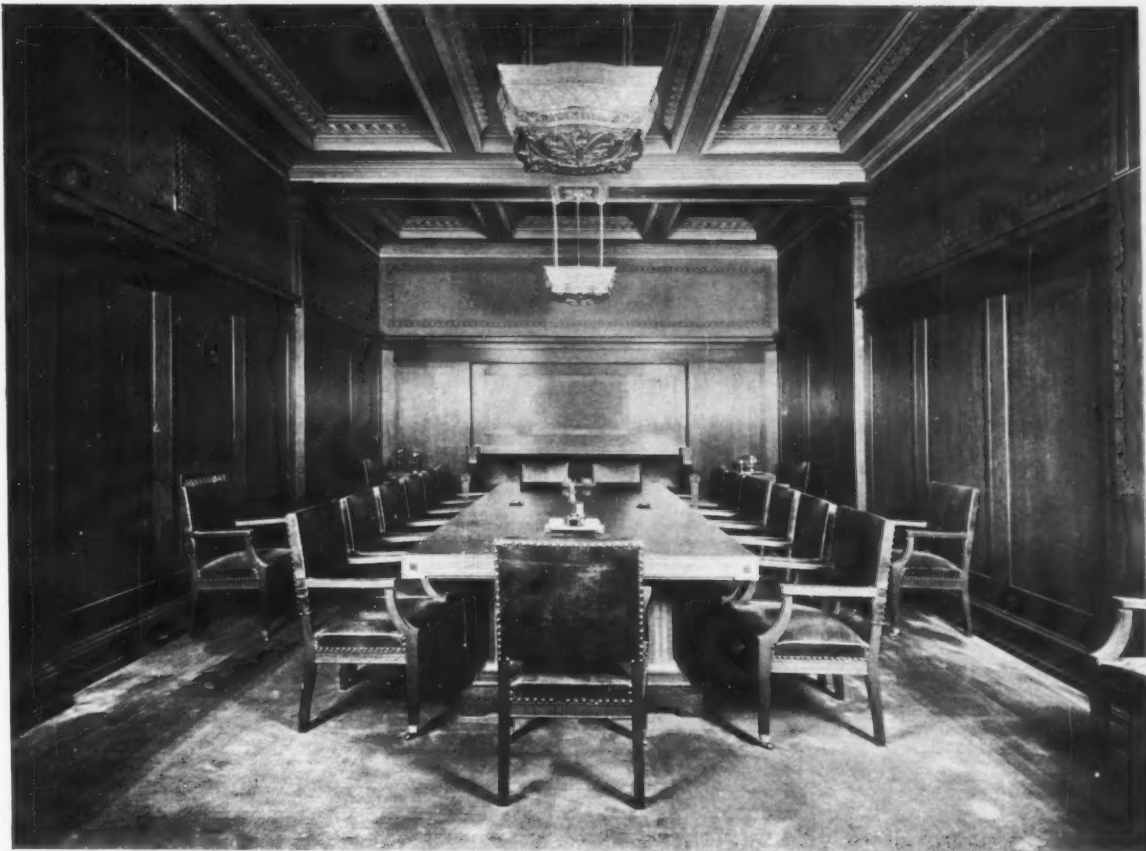
Rear Counter Line, Showing Cashier's and Assistant's Quarters,  
First National Bank, Los Angeles, Cal.



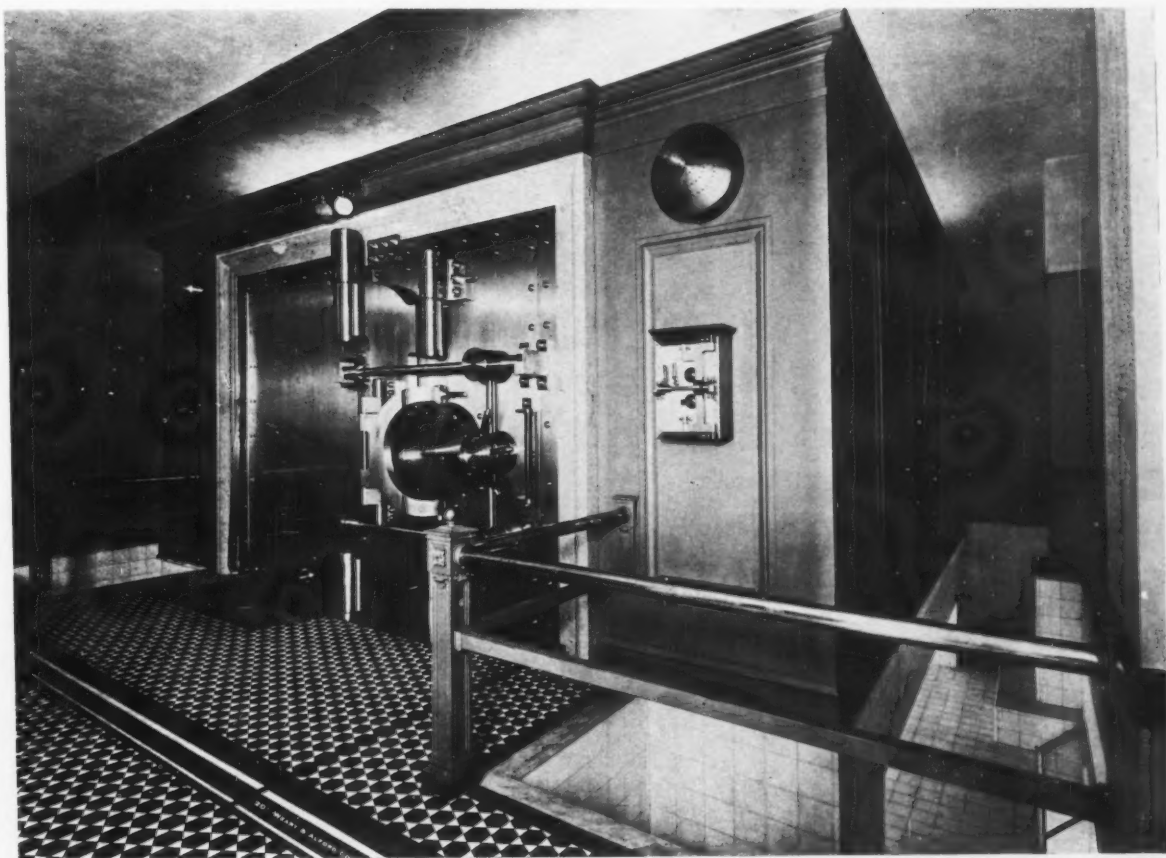
Ladies' Department,  
First National Bank, Los Angeles, Cal.







Directors' Room,  
First National Bank, Los Angeles, Cal.



Cash and Security Vaults,  
First National Bank, Los Angeles, Cal.

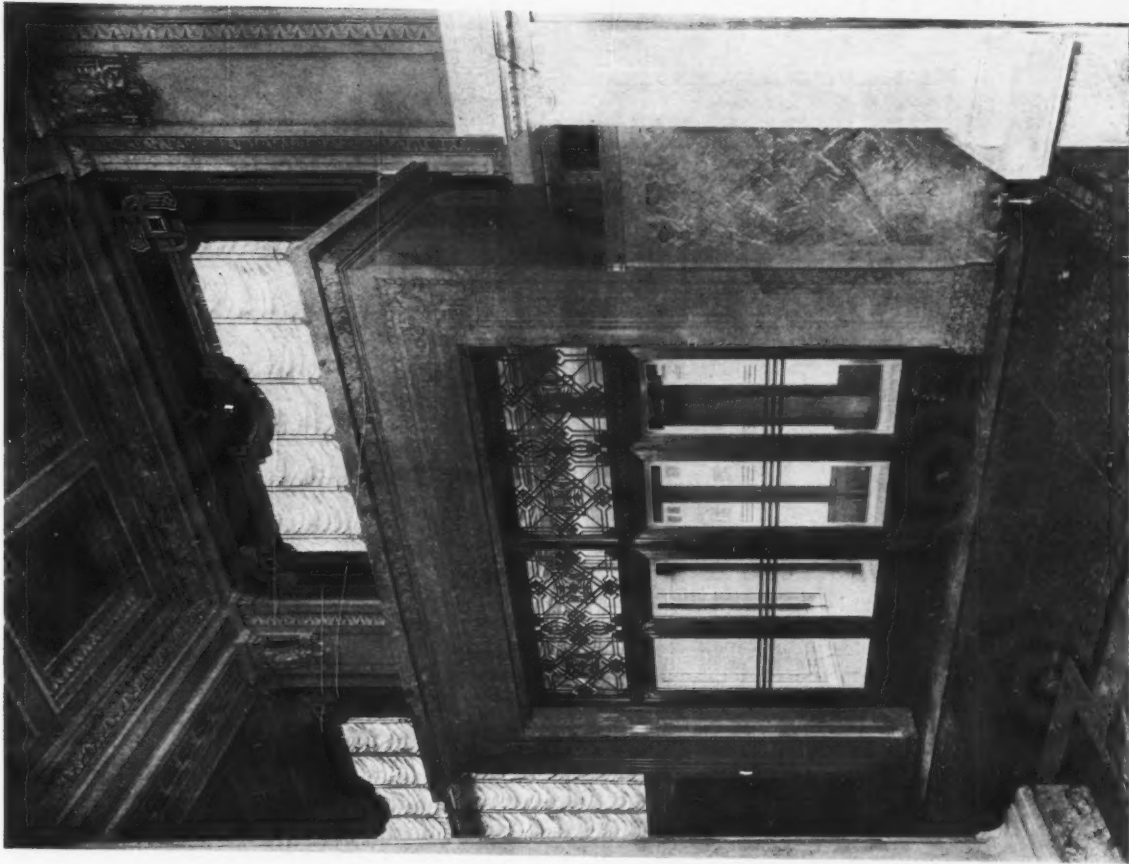






Detail of Fountain in Center of Lobby,

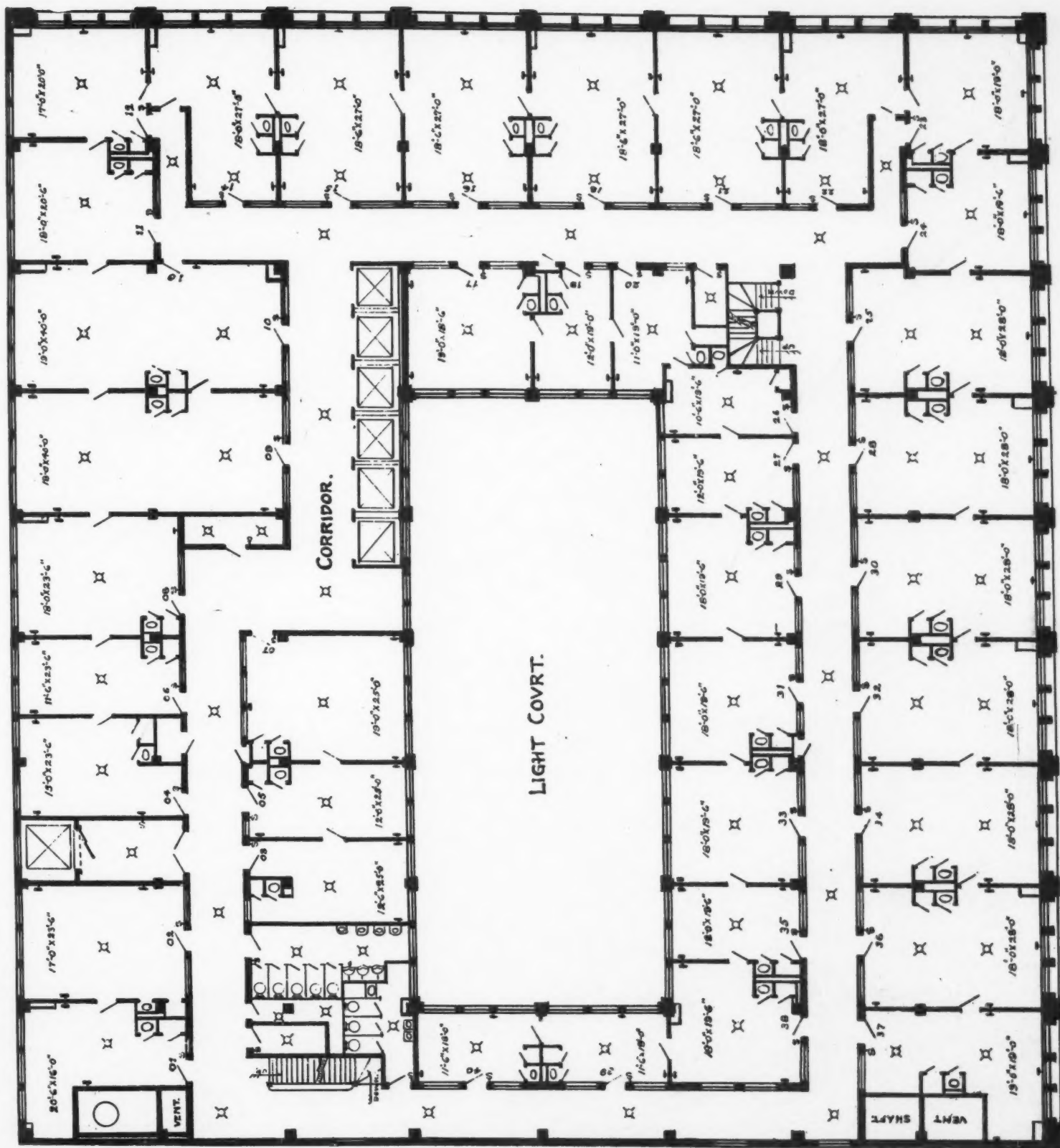
First National Bank, Los Angeles, Cal.



Detail of Seventh Street Entrance,

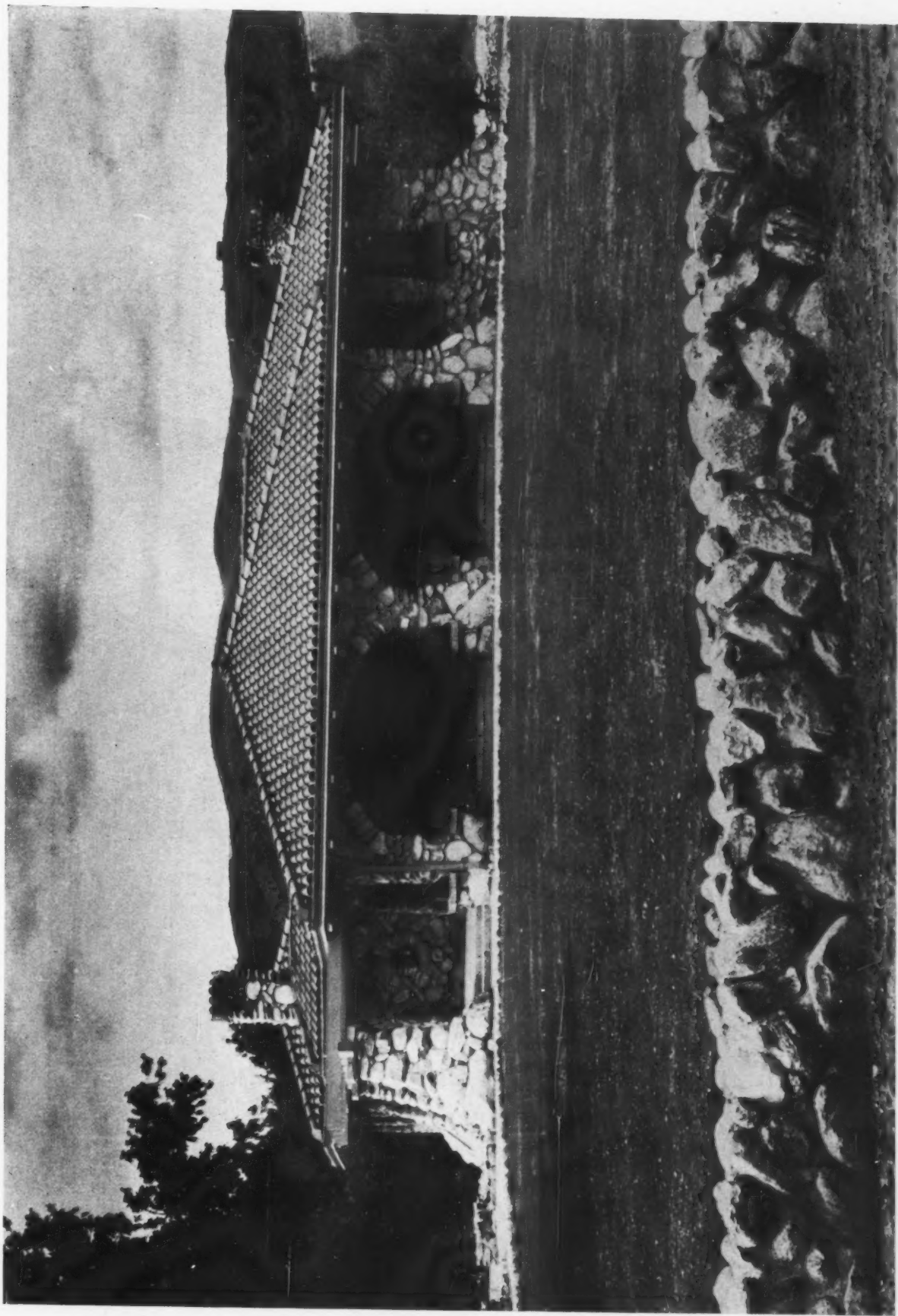






Typical Floor Plan,  
I. N. Van Nuys Building, Los Angeles, Cal.  
Morgan, Walls & Morgan, Architects, Los Angeles, Cal.

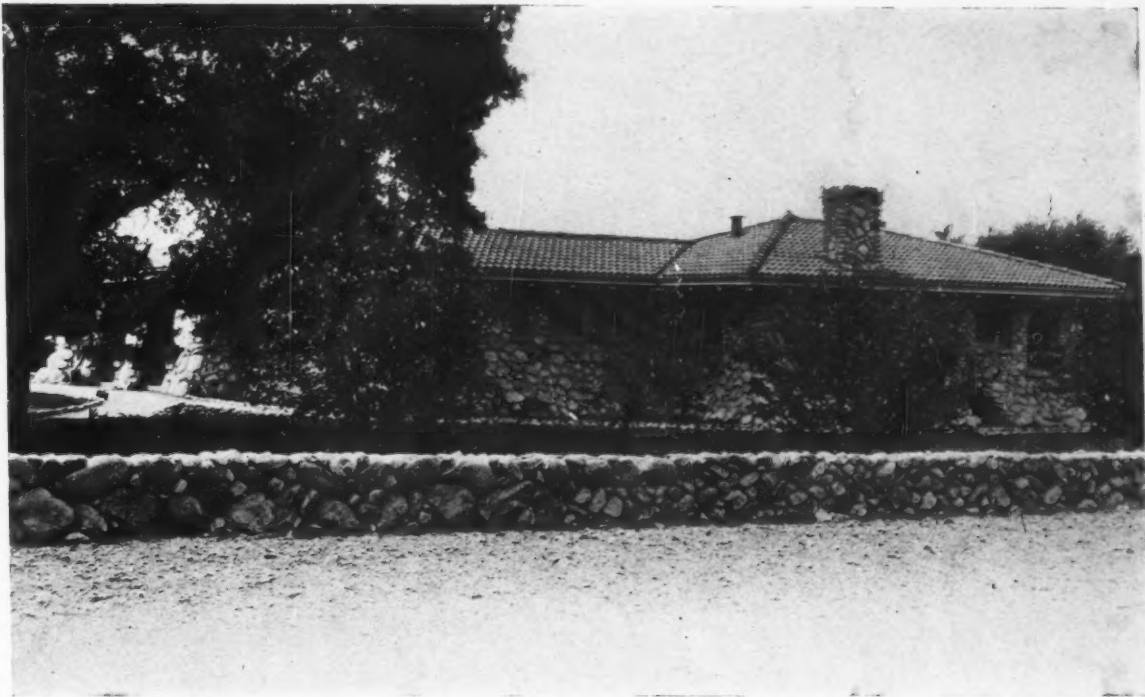




East Front View,  
Residence of Mr. Lee C. Pitzer, Pomona, Cal.  
Mr. Robert H. Orr, Architect, Los Angeles, Cal.







North East View,  
Residence of Mr. Lee C. Pitzer, Pomona, Cal.  
Mr. Robert H. Orr, Architect, Los Angeles, Cal.



Detail View of Porch,  
Residence of Mr. Lee C. Pitzer, Pomona, Cal.  
Mr. Robert H. Orr, Architect, Los Angeles, Cal.





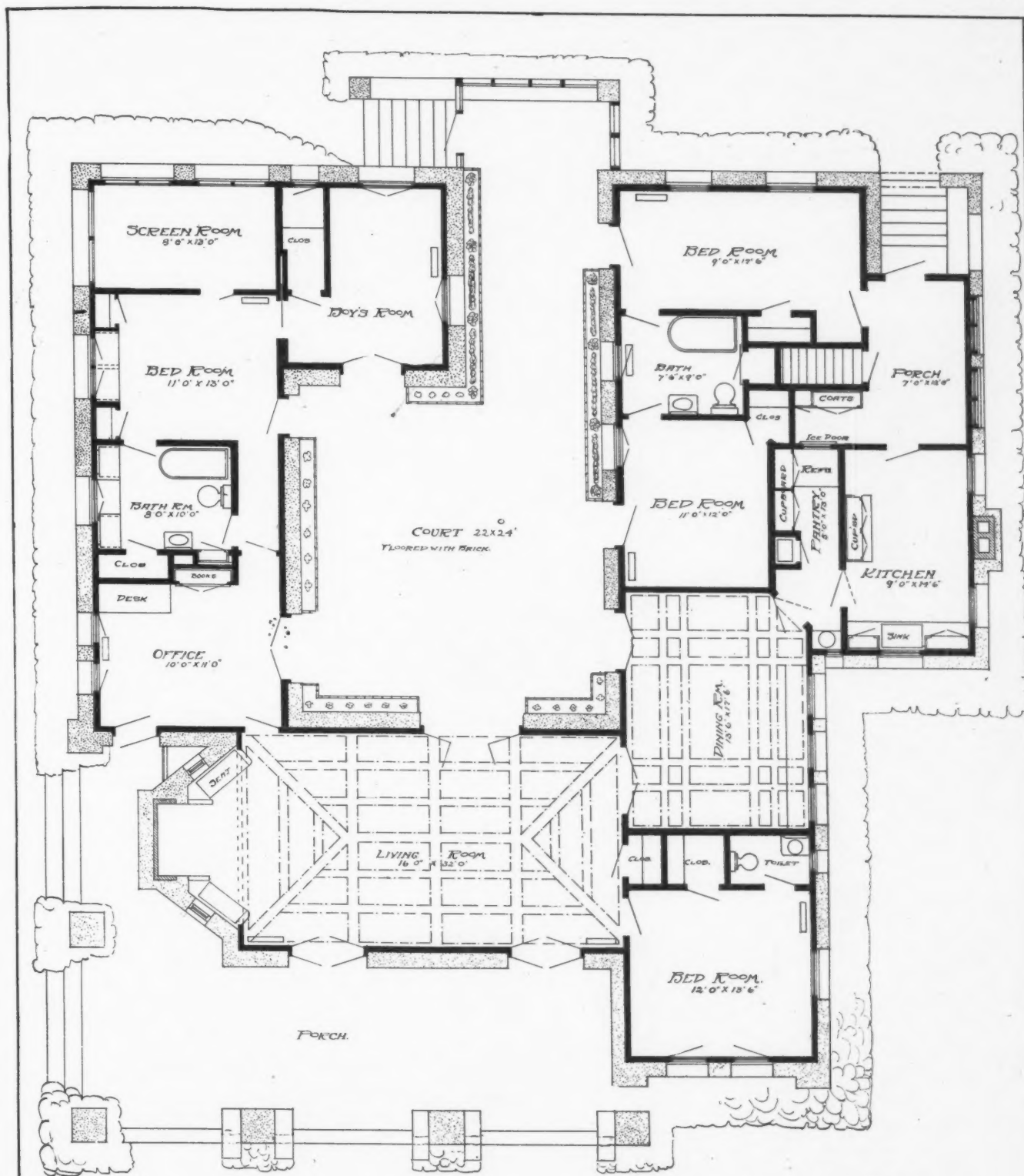


Mantel in Living Room,  
Residence of Mr. Lee C. Pitzer, Pomona, Cal.  
Mr. Robert H. Orr, Architect, Los Angeles, Cal.



View in Court,  
Residence of Mr. Lee C. Pitzer, Pomona, Cal.  
Mr. Robert H. Orr, Architect, Los Angeles, Cal.





FIRST FLOOR PLAN.

SCALE  $\frac{1}{4}$  INCH = 1 FOOT

RESIDENCE FOR MR. LEE C. FITZER,  
POMONA, CAL.

ROBERT H. ORR, ARCHITECT,  
LOS ANGELES, CAL.





## THE AMERICAN INSTITUTE OF ARCHITECTS

The Octagon, Washington, D. C.

## OFFICERS FOR 1914.

President .....	R. Clipston Sturgis, Boston, Mass.
First Vice-President .....	Thomas R. Kimbal, Omaha, Neb.
Second Vice-President .....	Frank C. Baldwin, Washington, D. C.
Secretary .....	D. Knickerbacker Boyd, Philadelphia, Pa.
Treasurer .....	John L. Mauran, St. Louis, Mo.

## BOARD OF DIRECTORS

## For One Year

Irving K. Pond, Steinway Hall, Chicago, Ill.  
 John M. Donaldson, Penobscot Building, Detroit, Mich.  
 Edward A. Crane, 1012 Walnut St., Philadelphia, Pa.

## For Two Years

Burt L. Fenner, 160 Fifth Ave., New York, N. Y.  
 C. Grant LaFarge, 25 Madison Sq., N., New York, N. Y.  
 H. Van Buren Magonigle, 7 West 38th St., New York, N. Y.

**San Francisco Chapter, 1881**—President, G. B. McDougall, Russ Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, First National Bank Building, San Francisco, Cal.

Chairman of Committee on Public Information, George B. McDougall, 235 Montgomery Street.

Date of Meetings, third Thursday of every month; annual, October.

**Southern California Chapter, 1894**—President, Robert B. Young, 701 Lankershim Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.

Chairman of Committee on Information, W. C. Pennell, Byrne Building, Los Angeles.

Date of Meetings, second Tuesday (except July and August), (Los Angeles).

**Oregon Chapter, 1911**—President, Morris H. Whitehouse, Wilcox Building, Portland, Ore.

## For Three Years

Octavius Morgan, 1126 Van Nuys Bldg., Los Angeles, Cal.  
 W. R. B. Willcox, Central Bldg., Seattle, Wash.  
 Walter Cook, New York, N. Y.

## Auditors

Thomas J. D. Fuller, 806 Seventeenth St., Washington, D. C.  
 Robert Stead, 906 F Street, Washington, D. C.

Secretary, Ellis F. Lawrence, Chamber of Commerce Building, Portland, Ore.

Chairman of Committee on Public Information (not known).

Date of Meetings, third Thursday of every month, (Portland); annual, October.

**Washington State Chapter, 1894**—President, Charles H. Alden, Crary Building, Seattle, Wash. Secretary, Arthur R. Loveless, 601 Colman Building, Seattle, Wash.

Chairman of Committee on Public Information, Chas. H. Alden, Cary Building, Seattle (till further notice send all communications to A. L. Loveless, 620 Colman Building, Seattle.)

Date of Meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

## Forty-Seventh Annual Convention of American Institute of Architects

By William Mooser.

The Forty-seventh Annual Convention of the American Institute of Architects held in New Orleans, December 4th, 5th and 6th, was one of the most representative gatherings of the profession ever held and one of the most interesting, and not the least of all things of interest was the City of New Orleans with its many fine old examples of architecture which it is to be hoped the effort already started by the local chapter will be successful in the preserving of these old landmarks which stand today as evidence of the past and are only too fast decaying. In differing from other conventions held heretofore it was notable in that the future management of the institute will be greatly changed by the advent of an executive (paid) officer who will devote his entire time and attention to the increase of the work of the institute.

This change in the internal management was made necessary by the ever growing activities along the many lines of interest the profession is endeavoring to promote in its relation to the public welfare as well as to the profession itself. Few indeed are the architects that realize the vast amount of work done by the institute and by those architects who serve on committees during the year without hope of pecuniary reward for devoting their time to matters for the good of all. The change will

of necessity entail additional expense and the by-laws were amended so that an Associate member now paying \$15.00 per year will henceforth pay \$20, and a Fellow \$25.00; an increase on each class of membership of \$5.00 per year—but when it is considered the amount of good and the aid and help the profession gets through the work of the institute—the cost together with dues in the chapter is very much less than the average man pays in various clubs and societies and this increase should be given hearty support.

The question as to relation of chapters to the institute was laid over for one year to allow the committee to better study the situation. It is perfectly obvious to all that sooner or later there must come a change in this respect, and all chapter members shall become institute members, and that new members into chapters shall be on probationary for two or three or even five years when they, too, shall automatically become institute members—or some other such plan to be worked out, it is to be hoped, by the time of the next convention.

An exceptionally fine and brilliant report was made by the Committee on Education and the particular attention of all architects, and it is to be hoped the public at large is called to it and when printed and circulated, architects should see that the public has access to it.

The code on competitions was re-enacted with some changes, making it shorter and clearer—the New York

Chapter having prepared and printed a form of program which embodies all the essential parts of the code, and which it is to be hoped will be used by all, as it will greatly aid those wishing to institute competitions by giving them in concise form the practical machinery to start with.

It was gratifying to learn from all parts of the country favorable replies to the effect that it was the sense of chapters in general to continue the code in force.

Discussion on the schedule of charges was very extensively entered into, but after long debate the matter referred back to the committee for further study and report to the next convention.

In the institute's journal may be found interesting tables on charges in vogue in European countries and some suggestions for this country. It would seem from observation in the convention that the schedule as now issued was, in the main satisfactory with the possible exception of some understanding as to certain kinds of buildings. An explanation of a certain system of arriving at charges was very ably and certainly very interestingly put forth by the new president, Mr. Sturgis of Boston, giving in detail what the practice has been in his office for some years, it is to be hoped that his remarks will be printed in the "Proceedings of the Convention" to be soon issued, and no doubt will be found of interest to all, as one way of forming the basis of architectural charges.

In the matter of new officers elected, list of which is given at the head of this article, notice is directed to two features; one, the recognition of the West, Mr. Kimbal of Omaha, Mouran of St. Louis, Morgan of California and Wilcox of Washington State, making a very much desired division of the directorate in its make up.

Attention is called to the passing of Glenn Brown, for so many years secretary of the institute, again illustrating the course of events—Mr. Brown's long career as secretary is felt by all members of the institute with deep sympathy and regard, but it was evident the time had arrived when it was asking too much of any practicing architect to attend to the ever growing activities of the institute, and therefore the office of secretary was changed and made honorary and the incumbent a member of the Board of Directors and a paid executive officer to be appointed to do the actual work. The retirement of Mr. Brown and the election of Mr. D. Knickerbacker Boyd of Philadelphia is one of the changes in the institute's policy.

The Institute Journal, published monthly was commended and its scope to be extended, all realizing the wonderful good effects of a circulating paper edited and managed by the institute in its relation to the public and the profession at large and with such men as the new secretary, Mr. Boyd, and the editor, Mr. Whittaker, we can look for a year of interesting events and an earnest plea is here made to all architects to subscribe for the Journal, and thus show in this small way at least their appreciation and give it their support.

It was the sense of the convention by vote as a recommendation to the convention to be held in Washington, D. C., in 1914 that the 1915 convention be held in Los Angeles and to so arrange the date that at the conclusion all may come and visit the Panama-Pacific Exposition in San Francisco, and it is none too early for both Southern California and San Francisco chapters to "get busy" and make this vote a reality in 1914 and also that each chapter join in arranging proper plans for a suitable reception at both cities. It was noted with pleasure the very cordial

support to this recommendation given by the delegates from the State of Washington Chapter on the floor of the convention.

To each architect whether a member of the institute or of a chapter thereof a personal plea is made in calling his attention to the vast amount of time spent by certain individual architects throughout the United States in an unselfish work for the good of not only the profession, but to the people at large, for a better appreciation of things worth living for; for all must realize sooner or later what education for better art and architecture and the beautiful will accomplish, and it therefore behooves all architects to lend their help and a little of their "time" to assist in this great work by first joining the chapter in their respective districts and later by membership in the institute.

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### San Francisco Chapter, A. I. A.

The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at a down town cafe, on Thursday evening, November 20th, 1913. The meeting was called to order at 8:30 o'clock by Mr. Geo. B. McDougall.

Officers present were: Geo. B. McDougall, president; Edgar A. Mathews, vice president; Sylvain Schnaitacher, secretary-treasurer; W. B. Faville, H. A. Schulze, trustees, and many other members.

### MINUTES

The minutes of the annual meeting of October 16th, 1913, were read and approved.

### STANDING COMMITTEES

#### Sub-Committee on Public Information

Mr. Mooser made a verbal report on the activity of Mr. Knickerbacker Boyd on furthering publicity on behalf of the profession, and of the necessity of enlisting the aid of the press in promoting further publicity. He also called attention to a recent statement in the Thomas Magee Sons circular, which was misleading as to the results of a suit between the architect and his client.

#### Sub-Committee on Competitions, A. I. A.

Mr. Mooser reported for this Committee that there was nothing new, although many unauthorized competitions were being held, and that there had been more or less participation in the same by some members of the Chapter.

#### Note:

As no new appointments had been made to any of the other Committees, there were no reports.

### UNFINISHED BUSINESS

#### Nomination of Officers

Mr. McDougall was placed in nomination for the office of President for the ensuing year by Mr. Faville. There being no further nomination for the office of President, the nominations were declared closed.

Mr. Schulze nominated Mr. Faville for the vacancy on the Board of Directors. There being no other nomination, the nominations were declared closed.

### NEW BUSINESS

Mr. Frank T. Shea asked the privilege of withdrawing a resolution presented by him at the meeting of October 17th, 1912. He stated that his purpose in having presented this resolution was not that of advocating secession, but was asking for the remedying of certain conditions which he felt existed in the Institute. Mr. Shea also asked that the resolution be expunged from the records. The Secretary was directed to act accordingly.



The resignation of Mr. L. B. Dutton was read, and on motion duly made, seconded and carried, was accepted, and the Secretary was directed to notify Mr. Dutton that his action carried with it his resignation from the Institute.

After some discussion it was decided that action on members entering unauthorized competitions be held in abeyance.

As all committees at the close of the fiscal year had been dissolved, the Secretary read a report which Mr. Thos. J. Welsh had intended to submit for the Publicity Committee.

#### ADJOURNMENT

There being no further business before the Chapter, adjournment was taken at 11:15.

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#### Southern California Chapter, A. I. A., Meet

The Southern California Chapter of the American Institute of Architects at its regular meeting, held at the Hoffman Cafe Tuesday evening, November 11th, elected the following delegates and alternates to the annual convention of the Institute to be held at New Orleans Dec. 2, 3, and 4: Delegates, Messrs. A. C. Martin, A. F. Rosenheim, Fernand Parmentier, J. C. Austin and Octavius Morgan, Jr. Alternates, Messrs. Frank Hudson, R. B. Young, John Parkinson, J. P. Krempel and S. Tilden Norton. The delegates were instructed to oppose the movement inaugurated by the New York Chapter to secure the removal of the national headquarters of the Institute from Washington to New York City. They were also instructed to vote against a proposed amendment which would permit the organization of auxiliary societies of architects conforming to Institute rules and regulations. This amendment is sought by a group of architects who withdrew from the San Francisco Chapter and formed an independent organization. It is expected another solution of the San Francisco controversy will be effected at the Institute convention.

Announcement was made that Mr. Frank Wilson Young, of the firm of R. B. Young & Son, a junior member, has been elected a regular member of the Chapter.

Mr. Theodore A. Eisen, chairman of the committee appointed to confer with a committee from the Master Builders' Association on matters of mutual interest, read a communication which the committee had sent to the Master Builders' Association committee outlining a basis upon which an agreement might be reached regarding the matter of taking and publishing bids. No reply had been received by the committee to this communication and action was deferred pending the answer of the Master Builders.

Mr. J. E. Allison, chairman of the committee appointed to arrange for a legal test of the law of 1872 requiring architectural competitions on public buildings reported that the committee had followed up a decision of the Sacramento Superior Court, which held the law to be inoperative, with satisfactory results. As a result of this decision the office of the district attorney of Los Angeles county has reversed its previous ruling upholding the law and the county superintendent of schools has concurred in the district attorney's opinion. Further steps will be taken to bring the matter to the attention of the state superintendent of schools, that uniform action regarding the law may be secured among the school officials throughout the state.

Following is a list of the standing committees appointed by the president for the coming year:

**Committee on Membership:** Frank D. Hudson, chairman; Frank Stiff, Julius W. Krause.

**Committee on Entertainment:** John P. Krempel, chairman; Walter Erkes.

**A. I. A. Sub-Committee on Public Information:** Albert E. Walker, chairman; T. A. Eisen, C. F. Skilling.

**A. I. A. Sub-Committee on Competitions:** J. Allison, chairman; A. F. Rosenheim, Myron Hunt.

**Permanent Committee on Legislation:** J. J. Backus, chairman; Lyman Farwell, A. C. Martin.

**A. I. A. Sub-Committee on Education:** John C. Austin, chairman; H. F. Withey, J. T. Vawter, D. C. Allison, W. C. Ponnell.

**Committee on Ethics and Practice:** Theodore A. Eisen, chairman; Robert Orr, J. C. Hillman.

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#### Oregon Chapter, A. I. A., Elects Its Officers

Officers who will govern the Oregon chapter of the American Institute of Architects for the coming year were chosen at a recent meeting of the organization. The new officials are: Morris H. Whitehouse, president; Albert E. Doyle, vice president; Ellis F. Lawrence, secretary; Folger Johnson, treasurer; Edgar M. Lazarus and Frank Logan, trustees.

The chairmen of the following committees have been appointed by the president as follows: Folger Johnson, municipal plans and affairs committee; Frank Logan, of the committee; Andrew Fouilhoux, program and entertainment committee; A. E. Doyle, professional practice committee; William G. Holford, educational architectural league; D. L. Williams, legislative committee; F. A. Naramore, membership committee; Chester Hogue, committee on quantity survey; H. A. Whitney, building laws committee; Ellis F. Lawrence, publicity committee.

I. N. Lewis and Ellis F. Lawrence have been appointed delegates to the national convention of the institute to be held in New Orleans on December 2, 3 and 4.

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#### President's Report, Oregon Chapter, A. I. A.

EDGAR M. LAZARUS, F. A. I. A.

It is fitting that a brief resume of the work accomplished by the Chapter during the year now drawing to a close be made, and that we plan for the future.

In making certain pertinent suggestions for the Chapter's guidance, I feel that they will be taken in the spirit offered and, if approved, those who have the Chapter's interest at heart will co-operate to the end that the Oregon Chapter may be placed on that high plane of endeavor that is demanded by the noblest and best of our ideals and at the same time satisfy the exacting demands of an increasingly intelligent clientele. This can not be done without co-operation, and co-operation is the underlying principle upon which the American Institute of Architects is based.

The disturbing factor of the Chapter has been the old "bug-a-boo"—Competitions. Competitions and their proper conduct have ever been a thorn in the professional flesh. It is a vexatious problem and one which in all probability will never be solved to the complete satisfaction of the building public or to us. Nevertheless, we can eliminate their continual abuse and mismanagement and the attendant prejudices and hard feelings that they carry in their train.

No one will dispute the fact that the members of this Chapter who were invited by the Secretary of the Treasury to compete for the proposed United States Postoffice building in this city, and who were consequently barred by the Treasury Department for calling

attention to certain clauses of the program which they considered improper, a program which was unanimously disapproved by the Executive Committee of the Institute, have by their action done more to elevate the profession before the public than any single instance in the history of this Chapter.

Your attention is called to the able report and findings of the Competition Committee, which merits your earnest consideration.

The City Government and other public bodies have called upon us with increasing frequency to give counsel to various and sundry matters pertinent to the community's welfare, an identification which will redound to the benefit of all of us.

Your President's tender of gratuitous service of an architectural committee to act as a clearing house for all ideas of a decorative nature in connection with the Rose Festival was enthusiastically received and accepted by the Rose Festival Association, which has delegated all architectural and decorative matters in all their details to this committee.

It is essential that we continue to pursue our civic activities with persistence and vigor. In this connection your attention is called to the fact that the Chapter was requested by the Chairman of the Committee on Civic Improvements of the Institute to appoint a local committee who would co-ordinate their activities with those of a National Committee which would keep us in constant touch with all matters of civic import that are being given universal consideration.

The legislative committee, co-operating with a similar committee of the Oregon Society of Engineers, endeavored to have the last Legislature enact a law limiting the height of buildings in this city, which bill was killed. Recommendation is made that we put up an unrelenting fight until such a law is placed on our statute books.

The practice of granting special permits for buildings of a greater height than allowed by the code can not be too severely condemned, in view of our small city blocks and narrow streets.

It is well for us to inculcate in the minds of all, that while the owner of a building should not have his rights abridged, his neighbor has rights, and the public has rights, but that the good of the entire city is more important than that of the individual.

It is greatly to be deplored that nothing has been done to prevent the uneconomical condition that now obtains from the loss of light and air from the erection of unduly tall buildings in our midst, for even at this early stage of the city's growth the congestion in the downtown district is fast becoming intolerable. We should guard with greater care the only common natural resources in a city—light and air.

Mention is made of the convention of the Architectural League of the Pacific Coast, held here in June last, which was a gratifying success and which has done much to increase the public's interest in architecture in this community.

I recommend that the Chapter proceedings be reported in full and a transcribed copy sent to each Chapter member, for unless we arouse interest in the Chapter's proceedings, the Chapter is moribund and will shortly die a painless death.

The Chapter's value lies in the committee work and we must measure it by amount and quality of the work done by its chairman. No one should accept a chairmanship of a committee unless he is willing to make the sacrifice of his time and labor.

I recommend that the constitution and by-laws of the Chapter, the Circular of Advice, of Practices and

Ethics, and the Code of Competitions be printed for distribution among the members.

Through rigid economy the Chapter has been able to meet the demands made upon it. It is essential, however, if we are to accomplish what we have set out to do, that we be supplied with the sinews of war. New members mean lighter burdens more evenly distributed. Let us all be missionaries and go forth and bring in as many new members as we can gather into our fold, and further let our activity be statewide.

No one thing that we want is going to be given us by an altruistic public. We must make up our minds to work and work hard, if we wish to see the Institute Code of Ethics the rule of every practicing architect in this state and the Institute's schedule of Charges conformed to, bearing in mind that no work succeeds so well, so easily, so quickly, as united effort.

In conclusion I wish to thank the officers and members for their loyal support during the past year.

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### Tacoma Architects Elect

At the annual meeting of the Tacoma Society of Architects held recently in the offices of Architects Heath & Gove, Luther Twitchel was re-elected president, S. C. Irwin, vice president, and R. E. Rorhek, secretary and treasurer. These officers with C. F. W. Lundberg, will make up the executive council. President Twitchel was elected to the new office of mediator and will have as his duties the settlement of ethical disputes between architects, regarding their work, between architects and clients and to act in the capacity of an arbiter.

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### The First National Bank of Los Angeles

(Concluded from page) 398)

The directors' room is in fumed oak and is located in the southwest corner of the room.

The furniture for the various rooms is of special design and most excellent in construction, being inlaid with canary wood and ebony.

The entrances of the Bank are imposing, those from Spring street and Seventh street having double sets of bronze doors, and there is also a set of doors from the elevator corridor for the convenience of tenants of the building.

The Seventh street vestibule is executed in Rookwood tiles of special design and coloring, the panels being inlaid with mosaic with gold embellishment.

The entire basement is devoted to the use of the Bank and is equipped in a very thorough manner. The woodwork is of selected mahogany, the floors of tile and marble. There is a large and complete safe deposit department executed in marble and mosaic with a handsome marble stair leading to the lobby above. This department has a series of coupon rooms, trustees' room, toilet, etc., and is well worth inspection.

The basement, including the sidewalk area, is 107 by 180 feet, and there is a liberal allotment of space for the various uses of the Bank. The men's locker and toilet rooms are very handsome and absolutely sanitary. The corridors are roomy. There is a large lunchroom and a kitchen which are operated by the Bank for the use of their employes, a large assembly room, library, gymnasium, janitor's room, stencil room, coin-counting room, and a room for waste paper. The waste for each day is put into a steel bin and held intact for thirty days so that if anything is lost it can be readily

discovered, and after thirty days the waste is baled and incinerated. The stationery and supply room is 36 by 46 feet, equipped with steel shelving, and is in charge of an attendant. The balance of space in the basement is devoted to a mechanical plant.

This Bank has followed the progressive idea of locating all their vaults in the basement and they are readily accessible by means of electric elevators and marble stairs. A most interesting feature is the cash and security vault, 20 by 20 feet, the sides, top and bottom being in full view at all times. The vault stands in a pit 3 feet 6 inches deep and is carried on legs or piers. The pit is lined with white matted tile, and a series of mirrors is so arranged as to reflect the bottom of the vault. The vault is of heavy reinforced concrete construction and has a cable system of electric protection, the cables being imbedded in concrete so that tampering of any sort sounds the alarm gong at the Bank, as well as at police headquarters. The vault has three compartments, one for securities and bonds, one for reserve, and a larger space for the current funds and tellers' omnibuses.

A new feature has been introduced in the construction of the door, the emergency door being incorporated in the door proper instead of being located elsewhere. This is both economical and practical and both doors are operated by quadruple time locks. The door is of the very highest type of construction and the entire vault has a 2½ inch laminated lining composed of alternate layers of chrome and Bessemer steel.

The book vault is quite tremendous in size, the extreme dimensions being 42 by 46 feet, and it is equipped with all the modern filing devices and shelving to properly contain the past files as well as the current files of the Bank.

The construction of the safe deposit vault is practically as described for the cash vault with the same type of doors, and the safe deposit boxes are of polished steel and of the most modern pattern. All of these vaults have tile floors and the interior of them is very imposing.

The mechanical plant is located in the basement and the Bank have installed every practical appliance for the rapid and accurate transaction of business and for the comfort and welfare of their employees and customers.

The forced draft ventilating and heating system is most complete. The fresh air comes from the top of the building through an intake shaft 6 by 9 feet, is forced through a water veil at a high velocity which eliminates all the dirt; is then bombarded against bafflers which eliminates the moisture and reduces the temperature of the air to 72 degrees. It is then forced into the room through ornamental registers located nine feet above the floor. In cold weather this air passes over steam coils. Another system exhausts the air at the floor line, passing it through tunnels under the basement floor and discharging it at the top of the building. Some of these tunnels are large enough to drive a span of horses through and there is a complete change of all the air in the banking room every ten minutes.

There is a pneumatic carrier system by means of which items are transmitted between clerks and officers.

A cold drinking water circulating system distributed ice water to various drinking fountains for clerks and visitors.

An interchangeable telephone system for both Home and Sunset phones is provided for the use of customers. There is also a complete signal service, and everything

modern in the way of adding machines, comptometers, billing, statement and canceling machines, etc.

The elevators are of the automatic electric type. There is also a pneumatic cleaning service extending to various points in the banking room.

The Weary & Alford Company have given the subject of indirect lighting much attention. The most interesting view of the interior of this Bank is at night and one of the views herein illustrated is a night view with an exposure of forty-five minutes without flashlights of any description, and serves to show what has been obtained by the indirect system of light. The light emanates from the suspended diffusers in the ceiling. There is not one electric lamp in sight and it will be observed that the diffusion of light is strong and even and without shadows. This is the modern system of lighting, is worked out on scientific principles, is economical, and restful to the eye.

The decorative work, rugs and draperies, were executed by Holslag & Company of Chicago, and much study was given to the color scheme. The general effect is of rather a monotone, but the plaster modelings are very rich and there is much underlying color which goes to the eye on close inspection. For example, there is a tremendous amount of pure gold leaf work, but it is all underglazed and lends richness and depth to the effect.

This interior is regarded as one of the interesting sights of Los Angeles, and the Bank takes pleasure in giving visitors every attention.

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### Buildings Erected Since the Fire

Building records show that \$233,217,767 has been invested in building construction since the fire of 1906.

This amount does not include the vast expenditures being made by the Exposition Company in the Fair Grounds, nor does it include the permanent improvements being made by the United States Government in the fortifications and administration buildings within the city limits; neither does it include the State's quota in harbor improvements, docking facilities, Armory and State Normal School extensions.

The following is a tabulated report on all building construction from May, 1906, to November 29th, 1913:

Class	No. of Bldgs.	Amount
Class "A" .....	163	\$ 32,212,954
Class "B" .....	195	14,273,586
Class "C" .....	2619	77,896,958
Frames .....	23987	91,701,822
Alterations .....	20944	17,132,447
Total .....	47908	\$233,217,767

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### The Steady Subscriber

How dear to our hearts is the steady subscriber

Who pays in advance at the birth of each year—

Who lays down the money and does it quite gladly,

And casts 'round the office a halo of cheer.

He never says, "Stop it; I can not afford it,

I'm getting more papers than now I can read."

But always says, "Send it; our people all like it—

In fact we all think it a help and a need."

How welcome his check when it reaches our sanctum;

How it makes our pulse throb; how it makes our hearts dance.

We outwardly thank him; we inwardly bless him—

The steady subscriber who pays in advance.

—Inland Printer.



### School Ventilation and Open Air Class Rooms

The most important items for an Architect to consider in the designing and arrangement of school buildings are ventilation and light.

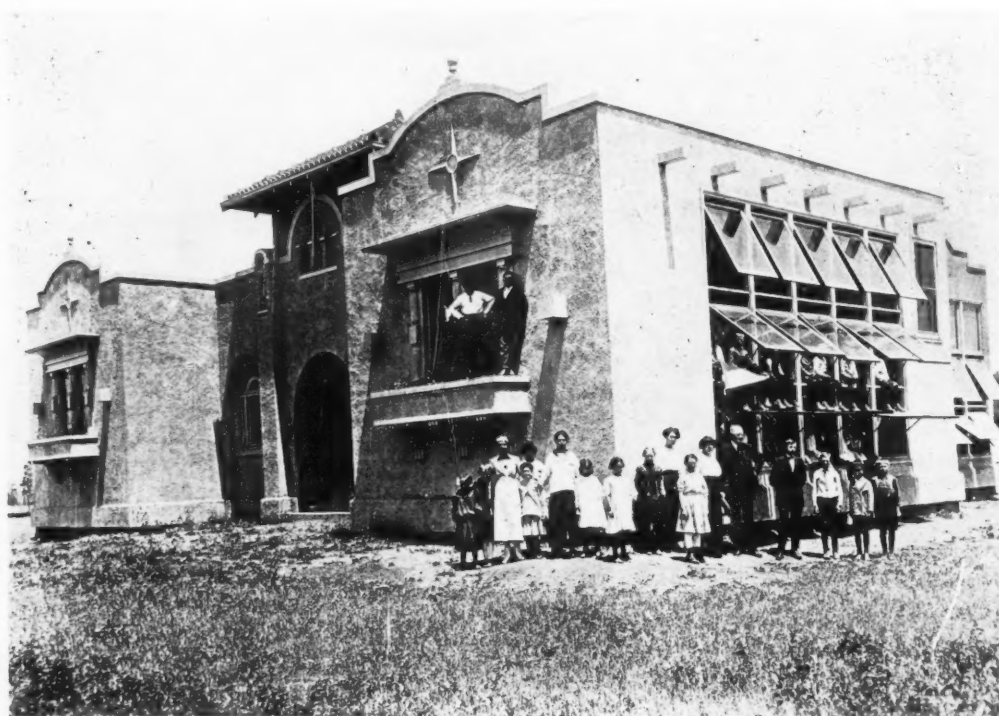
It is absolutely necessary for the health and mentality of school children to have an abundance of pure, fresh air, light and ventilation.

To compel children to remain in class rooms breathing and re-breathing the deoxidized, vitiated air which is bound to accumulate where proper ventilation of rooms is not maintained is, to say the least, a defect in school structure which should be corrected. It is physically and mentally impossible for scholars to be at their best in class rooms of this description. To devise ways and

meritorious inventions, which necessity demanded, it fulfilled its purpose in supplying light, air and ventilation, and therefore its demand is constantly increasing and its use for schools becoming general.

As the circulation of our "PACIFIC COAST ARCHITECT" reaches all points of the western United States and is generally read and used by the Architects and Builders, a short description of this excellent window, together with a mention of a few of its many good features would not be amiss and would certainly be of benefit to those who are interested in schools or similar structures.

The window is composed of one or more sashes, in schools usually three extending from level of floor up. The sashes are equipped with pivotal supporting arms attached to frame. Secured to the upper outside edges of sashes are pivoted sliding shoes which slidably en-



College Park School, San Jose, Cal.—Architect, F. D. Wolfe, San Jose, Cal.

means for proper ventilation and light of class rooms, to secure the circulation of fresh air throughout every part and portion of the room and to expel the exhausted air at the same time, has been one of the principal aims and achievements of the Simplex Window Company in the designing of school windows.

As evidence of the pronounced success in this direction are the numerous school buildings in which these windows have been installed. Wherever it has become known and introduced, Architects and School Directors are specifying and using it. Throughout the states of California and Oregon it is in general use in school buildings. Arizona and Washington are becoming more familiar with its many excellent features and are also beginning to include it in their schools.

This is certainly an enviable reputation to secure in the short space of eighteen months, but like other

gage grooves in side jambs. To operate the window the sashes are moved outwardly at the bottom to any angle desired, even to the full reversal of sashes, in which position it is easily and conveniently cleaned. In the opening and reversing of this window its sashes, in their movement, are confined to a position wholly outside of their seat in frame, which is an excellent and desirable feature. Their interlocking edges at meeting rail and tight contact with stops or rabbets of frame render them absolutely weather proof, and the sashes extending directly over each other present an even surface that can be easily and tightly weather-stripped. A shade attached to the inner side of the sash, when pulled down to cover same, forms and awning against the sun rays, and the sash can be directed to any angle to obstruct the sunshine, and still remain open to secure an abundance of fresh air. We might state that when the sash is opened say to an angle of 45 degrees, it catches and forces into the room a much greater volume of air than its actual opening would ordinarily admit.



College Park School, San Jose, Cal.—Architect, F. D. Wolfe, San Jose, Cal.

These windows are usually arranged in clusters of four or five. The lower sash, which extends from the floor line, is frequently made a wooden panel, and when partly opened permits the foul air which accumulates at floor to escape through opening, which it does, and the space is constantly refilled with the circulating currents of fresh air entering from upper opening. It is apparent from the illustration that this is an ideal system of ventilation, practical and economical. The window speaks for itself. The appearance of the scholars in the illustration indicated health and mental capacity.

The shading of the open window sashes is certainly an expression of comfort and coolness that would appeal to all who are interested in the welfare of school children.

The screening of the window opening from the inside is also a welcome addition to the window.

This window gives the best results in ventilation and window construction at a moderate cost; it is a window in which cords and weights are not used for its operation. It is weather proof when in a closed position, and even when partly open it protects the interior when raining, thus allowing ventilation in stormy weather. It does not rattle and is noiseless in any position. Its metal fixtures are durable and rustless. In every way we consider this a perfect window and strongly recommend it to all who contemplate building.

The Simplex Window Company have their offices at 525 Market Street, San Francisco, and they will cheerfully answer all inquiries and mail their descriptive booklet to all who make inquiries and desire same. This booklet explains their different windows, single and double, verticals, single and double casements and their casement combination for large, heavy windows, and all operated by similar mechanism slightly modified to suit requirements.

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A new building stone has been found in Oregon which resembles a mixture of clay and sand and hardens after exposure to the air.

### Varnish Works Visited

About twenty of the leading architects and master painters from Oakland were the guests at the factories of W. P. Fuller & Company, Friday, November 28, 1913.

The party left San Francisco for the works at South San Francisco on the company's steamer "Sunol," and upon arriving there made a thorough inspection of the several factories, which cover about twenty acres.

The new varnish works received special attention, not only because it is the largest on the Coast, but because of its complete and modern equipment.

A fire drill and turkey luncheon were included in the program of the day. A special trolley car from the factory to the station, and a sightseeing auto from Third and Townsend streets to the Ferry, were details which added greatly to the comfort of the guests.

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### Trade Notes

H. B. Potter, of the Los Angeles Pressed Brick Co., was a recent San Francisco visitor.

Architect Otto Neher, of Neher & Skilling, has returned from a five weeks' trip up the Coast.

Architects Wm. H. Austin and H. H. Lochridge, Associated, Long Beach, have moved their offices from 18 Locust avenue to 26 Elm avenue.

W. D. Miles, superintendent of the Pacific Face Brick Co., Portland, Ore., was a recent San Francisco visitor on his way to Los Angeles, Cal.

Architect Frederick Noonan, Los Angeles, has moved his office from the Wright & Collender building, to 608-9-10 Brockman building, Seventh and Grand avenue.

Architect Myron Hunt, Los Angeles, has returned from an extended trip to New York City.

Architect Fred R. Dorn, Los Angeles, has moved his office from the Douglas building to 1230 Marsh-Strong building.

Architect Chas. Speierman, San Diego, Cal., has moved his office from 200 Timpken building to room 612, same building.

Lindsay & Shaw, architectural designers, have opened offices in rooms 523-546 First National Bank building, Long Beach.

Architect U. Grant Fay, Seattle, Wash., has moved his office from 335 Central building to 621, same building.

Bill & Jacobson, formerly located at 524-526 Pine street, have moved their office to suite 334, Rialto building.

A. A. Rucker, of the Sturm Dumbwaiter & Elevator Co., Portland, Ore., was a recent visitor in San Francisco on business.

Architect H. A. Schulze has returned from New Orleans after attending the convention of the American Institute of Architects.

Arnott Woodroffe, architect, formerly of the firm of Woodroffe & Constable, has opened an independent office at 601 Tacoma building, Tacoma, and will also have drafting rooms at Grant's Crossing, American Lake, Wash.

Architect F. A. Noyes, Jr., Los Angeles, has moved his office from 216 to 1009 California building. A. H. Stibolt is now associated with Mr. Noyes.

Architect William Mooser has returned from New Orleans after attending the annual convention of the American Institute of Architects.

Architect H. G. Whitehouse, formerly of the firm Keith & Whitehouse, Spokane, Wash., has opened offices in the Hutton building, and would like samples and catalogues from manufacturers.

Peabody & Smart, 9-11 Central building, Phoenix, Ariz., architects and engineers, is the new architectural firm name under which the new business of Cook & Smart, to which they are the successors, will henceforth be conducted.

Architect C. E. Wolfe, Pomona, Cal., has returned after an absence of several months on business and pleasure and has reopened his offices in suite 3-4, State Bank building.

The exterior of the Durant School, Oakland, Cal., will be finished with matt glaze and polychrome terra cotta furnished by N. Clark and Sons, San Francisco.

A. W. Eckberg, from the sales department of the Dahlstrom Metallic Door Company, Jamestown, N. Y., was a recent visitor to San Francisco. Mr. Eckberg is calling on their Pacific Coast representatives.

Chas. Gordon, formerly of New York, has opened an architectural office at 425 Los Angeles Investment building, Los Angeles, and will be pleased to receive catalogues, samples and prices from material firms and dealers.

J. A. Fennell, of the architectural firm of Wayland & Fennell, Boise, Idaho, has returned after spending some time in San Francisco in letting contracts on the Idaho State Building, for which his firm were the architects.

The Dahlstrom Metallic Door Co., Jamestown, N. Y., have issued a new book on "Metal Mouldings and Shapes." Architects will find this book a ready reference and of value in their work. A copy may be had for the asking.

John D. Ripley, with the Portland office of F. T. Crowe & Co., was a recent visitor in San Francisco on his way to Los Angeles. Mr. Ripley is combining business with pleasure on the trip.

N. Clark & Sons, San Francisco, will furnish the architectural matt glaze terra cotta for the fourteen

story Carlston-Snyder building at the junction of Broadway and Telegraph avenue, Oakland, B. G. McDougal, architect.

After an absence of seventeen years from Los Angeles, Architect J. F. Walker has returned and will open an office here. Mr. Walker has been State Architect of Idaho and has done much work in Utah and Texas as well as St. Louis since leaving Los Angeles.

The Los Angeles Pressed Brick Co., Los Angeles, Cal., furnished the enamel brick and hollow partition tile on the First National Bank building, shown in this issue. Morgan, Walls and Morgan, architects.

O. K. Edwards, manager of the Pacific Face Brick Co., Portland, Ore., was a recent San Francisco visitor. Mr. Edwards is combining business with pleasure and will visit Los Angeles before returning to Portland.

Architect A. F. Heide, formerly well known in San Francisco practice, has returned from Seattle and opened offices at 203 Maskey building. Mr. Heide has been commissioned to prepare the plans for the Washington State building to be erected at the Panama-Pacific exposition.

The elevator equipment in the I. N. Van Nuys building, Los Angeles, consists of six Otis 1:1 gearless traction electric passenger elevators, capacity 2500 pounds, at a car speed of 75 feet per minute; two hydro-with Armstrong full flash light signal system and Ricketts threshold lights; one Otis electric freight elevator, magnet control, capacity 3500 pounds, car speed 200 feet per minute; one Otis push button control electric elevator for the bank use, with capacity of 1500 pounds, at a car speed of 75 feet per minute; two hydro-pneumatic direct lift plunger sidewalk elevators.

The Van Emon Elevator Co., 511 Broadway building, Portland, has completed the installation of two tandem-gear electric passenger elevators in the new police headquarters building, Portland. These have a speed of 300 feet per minute. This company has also installed an automatic passenger elevator in the Almira apartment house at Thirteenth and Salmon streets, Portland, for I. M. Buell.

Architect Earl Joses Brenk, 701 Timpken building, San Diego, and Miss Emily Atwood of Monrovia, were married at the home of the bride's parents, Mr. and Mrs. Chas. B. Atwood, 228 Encinitas avenue, Monrovia, last week. After their bridal trip they will be at home in San Diego, where Mr. Brenk established an office a year or more ago.

Mr. Eveleigh, of the architectural firm of Dalton & Eveleigh, Vancouver, B. C., is preparing to leave soon for an extensive trip in the eastern states and Europe, in connection with commissions which he has accepted, and is closing up all firm business in which he is interested before his departure.

Charles A. Smith, senior member of the architectural firm of Smith, Rea & Lovett, of Kansas City, is a visitor in Los Angeles and will remain until about December 1st. His firm is the architect for the board of education of Kansas City and is engaged in executing about \$4,000,000 worth of school work aside from the private practice.

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The Pacific Face Brick Company of Portland, Ore., report a great deal of activity in the face brick business for the past few months. Some of the buildings where they have furnished their material are the Northwestern Bank Building, a fifteen-story structure, the Pacific Telephone Company's new twelve-story building, the Morgan Building, eight stories; the two Ford Motor Company's buildings of Portland and



Seattle, the Hoffman, Kenton and Ainsworth schools, besides many others in the cities and towns of the Northwest.

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The Giant Model "A" Stationary Vacuum Cleaner, either one to a ten sweeper plant, has embodied a long felt principle. A great volume of air produced on small H. P., placing one in position to have either low, medium or high vacuum, and, at the will of the operator, it can instantly be converted into a powerful compressor. This places the operator in position to do a certain class of cleaning, which has heretofore been greatly neglected. It is also considered of great value in cleaning out motors, elevator machinery and all kinds of decorative material. If a system is properly installed with proper sized piping, avoiding pockets which have been so carelessly put in a great many installations, one will be insured of a perfect working system. The following is one of the best guides for an architect, builder or engineer to follow:

No two vacuum systems on the market use the same standard of capacity in making quotations, some makers bidding on equipment two to three times larger than others. Even though they are rated the same sweeper capacity, therefore the engineer should determine what in his opinion constitutes the proper standard of capacity and then select a plant or call for proposals on a plant of a specified air displacement and vacuum. This will compel all makers to bid on the same equipment and will assure the purchaser of getting exactly what he contemplates.

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#### CALIFORNIA.

Church Building—Oakland, Cal. William Knowles, Architect, has been commissioned to prepare plans for the new church edifice for the New Plymouth Congregational Church of Oakland, to be erected at the corner of Piedmont and Laurel Avenues, to cost about \$60,000.

Hotel Building—San Francisco. Architect, Chas. J. Rosseau, 46 Kearny St., has prepared plans for a three-story frame hotel building to be erected on the corner of Scott and Lombard Sts., and to cost about \$25,000.

Store and Apartment Building—San Francisco. Architect, Theo. Lenzen, Humboldt Bank Building, has been commissioned to prepare plans for a two-story frame building to contain store and apartments, on the first floors and modern flat on the other floor. Building will be erected on Ninth Ave. near "J" St.

Hotel Building—San Francisco. Architect, Joseph Cahen, 45 Kearny St., has completed plans for a four-story and basement brick hotel building to be erected on Hyde St. near Sutter, for Harry Rosenberg. The building will cost about \$25,000. The same architect is preparing plans for a two-story and basement frame residence to be erected for Mrs. Harris on Clifford St., in the Ashbury Heights District.

Residence—San Francisco. Architect, Houghton Sawyer, Shreve building, has completed plans for a residence for E. Sheldon Potter, to be erected on the northwest corner of Jackson and Cherry Sts. The construction will be of brick and stone and will cost about \$60,000.

Church Building—San Francisco. Architect, W. J. Wythe, Central Bank Building, Oakland, has been commissioned to prepare plans for a new church building for the African Methodist Episcopal Church, to be erected on the corner of Geary and Webster Sts., and to cost about \$10,000.

Bungalow—San Francisco. Architect, Edward E. Young, 251 Kearny St., has prepared plans for a number of one-story frame bungalows which will be erected by Thos. Scoole, on the west side of 44th Ave., south of California St. Each house will cost about \$2,000.

High School—Eureka. Architect, Wm. H. Weeks, 75 Post St., San Francisco, has completed working drawings for a new high school building to be erected in Eureka. The building will be of reinforced concrete.

Exposition Building—San Francisco. Architect, C. W. Dickey, Central Bank Building, Oakland, has been commissioned by the Hawaiian Government to prepare plans for the building to be erected by them at the Panama-Pacific Exposition. The building will cost about \$50,000.

Residence—San Mateo. Architect, Chas. P. Weeks, Mutual Savings Bank Building, has prepared plans for a two-story and basement country house which will be erected for William C. Duncan, on his property in San Mateo, at the cost of about \$15,000.

Apartment Building—San Francisco. Architects, O'Brien & Werner, Foxcraft Building, have completed plans for a three-story and basement English building, designed for a modern apartment house, which will be erected for George Bernard, at the corner of Gough and Page Sts., and to cost about \$25,000.

Exposition Building—San Francisco. Architect, Henry Horn-bostel, New York City, has been commissioned by the State of Pennsylvania to prepare plans for the building which is to be erected by that state for the Panama-Pacific International Exposition.

Office Building—San Francisco. Architect, Willis Polk & Co., Merchants Exchange Building, state that practically all the figures for the 20-story Hobart office structure have been received and that contracts will be signed very shortly. The steel structure has already been let.

Garage—San Francisco. Architect, C. R. Thayer, Merchants National Bank Building, has prepared plans for the new garage to be erected on Van Ness Ave. near Jackson St. for Mr. O. Davidou, to cost about \$50,000.

Garage—San Francisco. Architect, Milton Lichtenstein, 111 Ellis St., has prepared plans for a large commercial garage to be erected for Matilda Cerf on the north side of Post St. near Jones. The building will be of reinforced concrete construction and will cost about \$31,000.

Office Building—San Francisco. Architect, J. Martyn Haenke, Central Building, Los Angeles, has working drawings nearly completed for the 14-story Class "A" office building to be erected on the northeast corner of Montgomery and Bush Sts., on the old site of the Occidental Hotel, and will cost between \$900,000 and \$1,000,000.

Warehouse—San Francisco. Architect, Chas. J. Rosseau, 46 Kearny St., has prepared plans for a large brick warehouse to be erected on Harrison St. near 16th. The building will be two stories in height, and the exterior will be faced with brick interfaced with tapestry brick, and will cost about \$15,000.

Store and Apartments—San Francisco. Architects, O'Brien & Werner, Foxcraft Building, are preparing plans for three-story and basement Class "C" building, to be erected on Mission St. near Seventh, for the Talbot Investment Co., to cost about \$35,000.

Library Building—San Francisco. Architects, Bliss & Faville, Balboa Building, have completed working drawings for the Richmond branch of the San Francisco Library. The building will be erected on Ninth Ave. north of Geary St. It will be a one-story building costing about \$45,000.

School Building—Ceres, Stanislaus County, Cal. Architect, Wm. H. Weeks, 75 Post St., has been commissioned to prepare plans for a one-story and basement reinforced concrete school building to cost \$30,000. Same architect is preparing plans for a two-story and basement reinforced concrete building to be erected at Orland, to cost \$40,000.

Power Station—San Francisco. Architect, Fred H. Meyer, Bankers Investment Building, has completed plans for a large power station to be erected by the Pacific Gas & Electric Co., on Commercial St., west of Montgomery.

Store and Hotel Building—Oakland, Cal. Architects, Bakewell and Brown, 251 Kearny St., have prepared plans for a three-story and basement brick and store building to be erected for R. C. Ellis on the southwest corner of 10th and Franklin Sts., Oakland.

Hospital Addition—San Francisco. Architects, Ward & Blohme, Alaska Commercial Building, have completed working drawings for a four-story Class "A" addition to the Nurses' Home at the Children's Hospital, California St. The building will have a steel frame and exterior walls of pressed brick and will cost approximately \$20,000.

High School—Santa Paula. Architects, Allison & Allison, Hibernian Building, Los Angeles, have completed plans for the new high school building to be erected at Santa Paula. There will be about 20 class rooms and lecture rooms. The building will be a brick structure and cost about \$70,000.

School Building—Santa Barbara. Architect, A. C. Martin, Higgins Building, Los Angeles, is preparing plans for a two-story and basement brick parochial school building for the Jesuit Fathers at Santa Barbara. The building will contain ten class rooms and four music rooms.

Hotel—Los Angeles. Architects, Train & Williams, Exchange Building, have completed plans for a three-story Class "C" hotel building to be erected on Fourth St. east of San Pedro, for F. W. W. Wachter, Currier Building, Los Angeles.

Residence—Los Angeles. Architects, Hunt & Burns, Laughlin Building, have been commissioned to prepare plans for a two-story 14-room residence to be built at Oak Knoll for Mr. House. The building will cost about \$50,000.

Lodge Building—Porterville, Cal. Architect, Jos. L. Roberts, Porterville, has prepared plans for a three-story brick lodge build-

ing to be erected at the corner of Main and Cleveland Sts., for the Porterville Lodge of the I. O. O. F.

Hospital—Los Angeles. Architects, Garrett & Farrell, Courier Building, have prepared plans for the five-story and basement reinforced concrete hospital building to be built on South Hope St. near Jefferson, for the Methodist Hospital Association.

Masonic Temple—Fillmore, Cal. Architects, Train & Williams, Exchange Building, have been commissioned to prepare plans for the Masonic Lodge of Ventura. The building will be two stories, 50x90 feet.

Masonic Temple—Holtville, Cal. Architects, Mayberry & Parker, Pacific Electric Building, Los Angeles, have been commissioned to prepare plans for a two-story and basement brick lodge building for the Masonic Temple Association at Holtville, at a cost of about \$20,000.

Railroad Station—Los Angeles. The State Railroad Commission have approved the plans for the new arcade station to be erected at Los Angeles by the Southern Pacific Railway Co. at the cost of \$250,000. The plans were prepared by Architects Perkinson & Bergstrom.

Stores and Apartments—Los Angeles. Architect, L. L. Jones, 236 I. W. Hellman Building, has prepared plans for the three-story brick store and apartment house to be erected on W. Peco St. near Harvard, for J. P. Partch.

Church Building—Long Beach, Cal. Architect, H. M. Patterson, 324 O. F. Johnson Building, Los Angeles, has completed plans for the Congregational Church for a new edifice at Long Beach. The building will be of brick and will cost about \$100,000.

Hotel Building—Los Angeles. Architects, Barnett, Haines & Barnett, 717 Wright & Collender Building, have completed plans for the 11-story and basement Class "A" store and hotel building to be erected on Main St. between Eighth and Ninth for Frederick Glass of San Francisco. The building will be of steel frame and pressed brick exterior and terra cotta trim. It will cost about \$100,000.

Fire Station—Berkeley, Cal. City Architect W. H. Ratcliffe, Jr., has prepared plans for the first fire house to be built under his direction. The building will be reinforced concrete with tile roof. The same architect is preparing plans for five additional fire houses.

Lodge Building—Los Angeles. Architects, Morgan, Walls & Morgan, Van Nuys Building, are preparing plans for a Class "A" store and lodge building to be erected on the northwest corner of 12th and Flower Sts., for the Odd Fellows Temple Association. The building will cost about \$300,000.

Office Building—Los Angeles. Architect, Thornton Fitzhugh, Pacific Electric Building, has prepared plans for a three-story Class "A" office building to be built on Sixth St. near the hall of the Building Owners Co. It will cost \$35,000.

Church Building—Los Angeles. Architect, Jos. Deremer, Title Insurance Building, Los Angeles, has been commissioned to prepare plans for a group of three buildings to be erected at the corner of Third and Western Ave. for the Wilshire Presbyterian Congregational Church, to cost \$125,000.

School Building—Palms, Cal. Architects, O. P. Dennis and H. H. Huitt, Fay Building, Los Angeles, are completing working plans for a new brick school building to be erected at Palms, and will cost \$45,000.

School Building—Sanger, Cal. Architect, J. Carl Thayer, Fresno, Cal., is preparing plans for a one-story brick school building to be erected at Sanger. It will contain eight class rooms and library. To be built of brick with tile roof and to cost \$25,000.

Church—Redondo, Cal. Architect, Albert C. Martin, Higgins Building, has prepared plans for the Catholic Church of Redondo for a brick church building.

Hotel Building—Oakland, Cal. Architect, C. W. Dickey, Central Building, has prepared plans, and will thoroughly remodel the Abrahamson Building on the corner of 13th and Clay Sts. Interior will be completely rearranged and exterior alterations will also be made at the cost of about \$50,000.

Residence—Oakland. Architect, Harvey Partridge Smith, has prepared plans for a two-story frame stucco finish residence and garage for Wallace Clark to cost \$4,000. The same architect is preparing plans for a residence for Mayrus Mitling, Galt, Cal., for a two-story frame residence to cost about \$6,000.

#### OREGON.

Apartment House—Portland. Architect, W. H. Downing, Abington Building, has prepared plans for a seven-story and basement reinforced concrete apartment house to cost \$250,000.

Store and Apartment House—Marshfield, Ore. Architect, Newton C. Garnt, Chamber of Commerce Building, Portland, has been commissioned to prepare plans and specifications for a two-story structure to be erected for C. A. Metland at Marshfield.

School Building—Dalles. At the special meeting of the tax payers of the local school district, the construction of a new \$100,000 high school at Dalles was unanimously recommended.

Hotel Building—Albany. Architect, W. F. Tobey, has been commissioned to prepare plans for an addition to the St. Francis Hotel at Albany, which will be 50x50 and containing 50 rooms.

Forest Grove. The local Moose will erect a lodge building in this city that will cost \$32,000. The structure will be 66x90 feet. The first floor will be a store room and the second will consist of lodge, banquet and club rooms. The third will have dance hall and reception rooms.

City Hall—Klamath Falls. Bonds have been voted and carried for the purpose of building a city hall to cost \$50,000. No architect has been selected.

Store Building—Roseburg. Architect, Earl A. Roberts, Selling Building, Portland, is completing plans for a store building to be erected at Roseburg. The structure will be 40x110 feet, of brick construction, and will be divided into 12 storerooms.

Mill—Eugene, Ore. A. C. Dixon, manager of the Booth-Kelly Lumber Co., reports that the machine shops at Wendling, which were burned a few days ago, will be repaired soon.

Theater Building—Portland. Calvin Heilig, owner of the Heilig Theater, is considering the erection of a theater on the corner of Broadway and Salmon Sts., and a theater on the property of the old Library site, covering a half block between Broadway and Park Sts., on Stark. The building will cost about \$250,000.

Warehouse—Portland. Architect, P. Chapelle Browne, Hohawk Building, has prepared plans for a reinforced concrete warehouse that will be three stories high, covering a site of 100x100, and erected on the corner of 15th and Hoyt Sts.

Business Block—Monroe, Ore. Architect, Ira A. Warsfold, Corvallis, has completed plans for a two-story structure to be erected at Monroe for A. Wilhelms & Son. The cost will be about \$6,000.

School Building—Eugene, Ore. At the regular meeting of the school board a resolution was passed favoring the erection of a new \$100,000 high school building at Eugene within the next year and the conversion of the present building into a junior high school.

Hotel Building—La Grande, Ore. P. A. Foley, owner of the Foley Hotel, has announced his intention of constructing a new hotel building in the near future and proposes spending \$125,000 on the new structure, which will be seven stories high.

Steel Plant—Portland. Plans have been completed by the engineer of the Northwest Steel Co. for their large structure to be erected in South Portland. The structure will be two stories high and of a floor area of 57,900 square feet. The plant will cost \$40,000.

Lodge Building—Bandon, Ore. The Moose are preparing for the erection of a \$25,000 building as the headquarters of the Moose at Bandon.

School Building—Arlington. The citizens of Arlington School District at the meeting recently held voted a \$15,000 school building to be erected by the next school year.

School Building—Condon. A modern school building to be constructed of brick and concrete to cost \$20,000 will soon be erected at Condon.

#### WASHINGTON.

Residence—Seattle. Architect, David J. Meyer, Central Building, has completed plans for a \$15,000 residence to be erected for Dr. Wurdemann at Lake Forrest Park.

Motor Speedway—Seattle. Architect, Julian Everett, Walker Building, has plans nearly completed for the grandstands, garages, judges' stands, etc., for Seattle Motor Speedway Association, Renton Junction, at an estimated cost of about \$75,000.

Residence—Spokane, Wash. Architects, Cutter & Malgren, have completed plans for a large residence for Mr. Payton that will cost \$50,000.

Residence—Tacoma, Wash. Architects, Lundberg & Mahon, Provident Building, have completed plans for a two-story residence for Dolph Jones, to cost \$5,000.

Show House—Seattle. Architect, Warren H. Milner, Arcade Building, is now taking bids for the construction of the Alaska Theater at 1112 Second Ave. The building will be five stories high and will cost about \$150,000.

Warehouse—Seattle. Architects, Saunders & Lawton, Alaska Building, have awarded the contract for the A. Hambach Co. building on First Ave. near King, to the Puget Sound Bridge & Dredging Co. It will cost \$125,000.

Church Building—Aberdeen, Wash. Architect, J. A. Creutzer, New York Building, Seattle, has been commissioned to prepare plans for the construction of a \$10,000 edifice for the Swedish Mission Church at Aberdeen.

Lodge Building—Port Angeles. Architect, Julian Everett, Walker Building, Seattle, has prepared plans for a three-story steel and reinforced concrete club house for the Port Angeles Elks, to cost \$50,000.

Church Building—Seattle, Wash. Architect, J. A. Creutzer, New York Building, Seattle, is preparing plans for a concrete church for the First Methodist Episcopal South, to cost about \$45,000.

Warehouse—Spokane. Architect, W. A. Ritchie, Lindell Building, has prepared plans for a two-story brick warehouse to cost \$20,000 for T. E. Seemndorf.



Residence—Seattle. Architect, Ellsworth Story, New York Building, is preparing plans for a two-story and basement nine-room residence for John Jennelle to be erected at 38th and Olive Sts.

Office Building—Tacoma. Architects, Heath & Gove, National Realty Building, have been commissioned to prepare plans for the 16-story reinforced concrete and steel addition to the National Realty Building, at the cost of about \$450,000. Same architects are preparing plans for a department store building for David Gross on C St. near 11th, to cost between \$75,000 and \$100,000.

Residence—Tacoma. Architect, Luther Twitzell, Savage-Seofield Building, has completed plans for a two-story and basement residence for A. G. Grafton, to be erected on G St. near Seventh, and to cost about \$45,000.

#### BRITISH COLUMBIA.

Store Building—Victoria. The Hudson Bay Co. has increased the appropriation for their store building from \$450,000 to \$1,250,000. The plans have been completed for additional structure and the company intends to go ahead with the building at once.

University Building—Point Gray. Architects, Sharp & Thompson, London Building, Vancouver, have plans nearly completed for the \$500,000 University to be erected at Point Gray.

Jail—Victoria. Architect, J. C. M. Keith, Victoria, has been commissioned to prepare plans for a new jail which will cost \$80,000.

Hotel—Victoria. Architects, Fox & Berill, have prepared plans for a three-story and basement hotel building to be erected on California and Courtney Sts. for Steven Jones, to cost \$50,000.

Hotel Building—Vancouver. Architect, H. B. Watson, has prepared preliminary plans for a six-story reinforced concrete hotel building to be erected on Georgia St., to cost \$200,000.

Residence—Vancouver. Architects, Somervell & Putnam, Linden Building, are expected to prepare plans for the proposed palatial residence for B. F. Rodgers of the B. C. Sugar Refinery Co. The probable cost will be \$400,000.

#### MISCELLANEOUS.

Theater Building—Lewistown, Mont. Architect, J. G. Link, Billings, Mont., is preparing plans for the erection of a new theater building.

Hotel Building—Logan, Utah. According to Mr. H. E. Hatch, a \$150,000 hotel is to be erected at this place next spring. The structure is to be erected on the old Thatcher Bank corner.

School Building—Logan, Utah. Architects, Cannon & Fetzer, are preparing plans for the new Chemistry building for the Utah Agricultural College at this place, to cost \$50,000.

Passenger Station—Pocatello, Idaho. Plans have been prepared for the erection of a new passenger station for the Oregon Short Line Ry. Co. by Carl Stradley, Chief Engineer.

Factory Building—Carson City, Nevada. Articles of incorporation have been filed for the California No-Ice Refrigerator Manufacturers' Co. with a capital of \$500,000. The company will purchase a site and erect a factory and sell patent refrigerators.

Lodge Building—Salt Lake City, Utah. The committee of the Knights of Columbus have been authorized to expend the sinking fund for a club house and maintain a club. It has been announced that \$30,000 will be expended for a new home.

Hotel Building—Phoenix, Ariz. Architect, F. C. Hearst, 129 N. Central Ave., has been commissioned to prepare plans for a six-story hotel building to be erected on Central Ave. for Mr. Salimackel to cost \$75,000.

Apartment House—Pocatello, Idaho. Architects, McNichols & Daniels, who are now building the five-story business and office building, are asking for immediate bids for the new \$30,000 modern apartment house situated on the east side of the Presbyterian Church.

Theater—Ogden, Utah. Plans have been prepared for the Liberty Theater for a moving picture company to cost \$200,000, and to have a seating capacity of between 2,200 and 2,500.

Lodge Building—Miles City, Mont. The local lodge of the Elks will soon erect a \$65,000 lodge building in this city.

Memorial—Denver, Colo. Architect, J. B. Benedict, Denver, has completed plans for the erection of the Henry D. Denison Memorial Laboratory for the University of Colorado at Boulder to cost \$100,000.

School Building—Salt Lake City. According to President Kingsbury, plans and specifications for the new Normal Building for the University of Utah will be considered at the next meeting of the Board of Regents and architect directed to prepare plans. The building will cost \$55,000.

Idaho Falls, Idaho. Architect, J. W. Dill, has prepared plans for the new Carnegie Library to be erected at this place. The structure will be of brick, 40x70 feet, and cost approximately \$15,000.

Court House—Alturas, Cal. Architect, F. J. DeLongchamp, Reno, Nev., has been commissioned to prepare plans for a two-story reinforced concrete and steel structure that will cost about \$90,000.

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